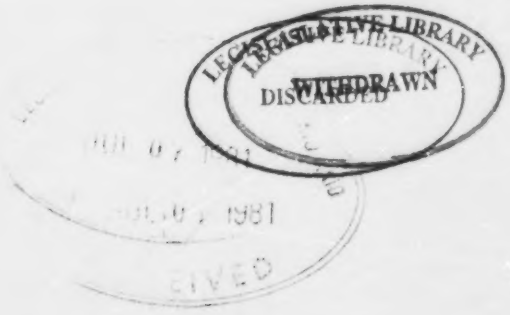
SPACE AND CAPITAL REQUIREMENTS
OF THE ARTS IN MANITOBA

A report to the Manitoba Arts Council,
with recommendation for action, on the space
and capital purchases needs of Manitoba based
artists and arts organizations.



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Colin Jackson
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1. INTRODUCTION

The primary goal of this report is to inform the Manitoba Arts Council and the Department of Cultural Affairs and Historical Resources about the extent and nature of the arts space and capital needs and to recommend how best these needs might be met. It is further hoped that this report will serve as a working document for artists or arts groups who have difficulty securing appropriate space.

The final report of the Manitoba Cultural Policy Review Committee, presented to the Lieutenant Governor in Council in December of 1979, spoke to "a real need in the Province of Manitoba for more administration and rehearsal space, especially for the smaller groups" and to "the extreme shortage of performance space for productions requiring seating under 500".

The Committee recommended "that the Department of Cultural Affairs and the Manitoba Arts Council consult with interested groups toward the goal of establishing an administration and rehearsal centre" and "that the Government of Manitoba immediately undertake to renovate the recital auditorium in the Manitoba Archives Building".

In response to these recommendations, the Manitoba Arts Council, in co-operation with the Department of Cultural Affairs and Historical Resources, commissioned this report.

Information and opinion was solicited from a cross section of concerned citizens, artists, and arts organizations in Manitoba, across Canada and in the United States. A survey form was sent to all arts organizations which deal with the Manitoba Arts Council. Over one hundred personal interviews were conducted and the general public was invited to respond through press announcements.

2. SUMMARY OF RECOMMENDATIONS

This study concludes that a greater portion of public resources should be directed towards the provision of facilities for cultural activities. Such a conclusion reflects the suggestions and requests made to this study. The conclusion is further supported by the Statistics Canada publication "Changing Educational Profiles of Canadians 1960 - 2000" (author G. Picot). This report found that participation in arts-related leisure activities is growing at twice the rate experienced by activities such as television viewing, popular film and sports attendance, and that arts activity participation is growing almost twice as quickly as the percentage of the adult (15 years and over) population. This national trend is predicted to continue throughout the 1980's.

While figures specific to Manitoba are not available, the Ontario Ministry of Culture has conducted research independent of Statistics Canada and anticipates an increased demand for most art activities. The ministry is guiding itself accordingly.

Given the climate of fiscal restraint, government and private supporters of the arts will necessarily be prudent when accepting facility construction obligations. Examples exist in which organizations, Regina Modern Dance Works for example, were actually harmed by the move to upgraded facilities when the impact of the new facility on the operating budget was not properly accounted for. Therefore, this report places particular emphasis on the co-operative use of facilities by arts, education and recreation interests, and on projects which would spread facility costs over a number of income sources.

With the aim of strengthening existing organizations and increasing the availability of the arts, the following is recommended:

1. That lottery monies allocated to the Department of Cultural Affairs and Historical Resources and the Department of Fitness, Recreation and Amateur Sport be divided evenly between them.
2. A.) That the Department of Cultural Affairs and Historical Resources priorize one-third of its lotteries receipts for capital purposes; B.) That the formula for access to this money for construction or renovation be on a matching basis up to 50% of cost; C.) That donated labour and gifts in kind be included in the calculation of the applicants'

portion of the costs; D.) That this program be generally limited to a maximum contribution of $250,000 for any one project; E.) That the applicants be required to demonstrate the ability to operate the proposed facility.

3. A. That the Government of Manitoba, when considering contributing toward construction costs from the lotteries monies priorized for that purpose, provide incentives to encourage the applicant to choose renovation or restoration of an existing building over new construction.

3. B. That the Province, using lottery funds, may wish to offer assistance up to 100% of cost toward elements in a project which exceed code requirements in the provision of amenities for the handicapped.

4. That the Department of Cultural Affairs and Historical Resources designate a staff member as a facilities and equipment specialist.

5. That the aforementioned facilities consultant for the Department of Cultural Affairs and Historical Resources, in co-operation with the Manitoba Arts Council, seek closer liaison with education and recreation interests to solve their mutual space needs.

6. That capital grants to community recreation centres require that 25% of the centre be dedicated to cultural use, with the community concerned holding a

veto, and be routed through the Department of Cultural Affairs and Historical Resources using the priorized lottery funds.

7. That the Royal Winnipeg Ballet receive necessary support as it proceeds with its plan to acquire a permanent home.

8. That the Manitoba Arts Council and the Department of Cultural Affairs and Historical Resources encourage the City of Winnipeg to restore the Playhouse Theatre and that if the City is unwilling to do so, the Centennial Centre Corporation be delegated to negotiate its assuming ownership, upgrading, and operation of the theatre.

9. That the Department of Cultural Affairs and Historical Resources co-operate with the Department of Government Services in order to renovate the Archives Auditorium and open it to public use.

10. That the Department of Cultural Affairs and Historical Resources reinstate its equipment purchase assistance program using lottery revenue; that the formula be matching monies up to 50% to $3,000; and that the program be open to all arts groups but be limited to one project per group per year.

11. That the Government of Manitoba extend its policy of acquiring fine art at 1% of new construction costs to include rural as well as urban government buildings

and to include refurbishing of a government building as well as new construction.

12. That the Centennial Centre Corporation expand its holding through the leasing or purchase of neighbouring buildings and that such buildings be sublet to visual artists for studio space and a public gallery and other appropriate uses.

13. That the Government of Manitoba assist in the renovating or constructing of a building and the Department of Cultural Affairs and Historical Resources assist with the operating costs of a Manitoba cultural centre; that this work be undertaken by the Centennial Centre Corporation or a not-for-profit independent organization.

14. That the City of Brandon receive favourable consideration in its request for support toward a civic arts centre.

3. POSITION

It is the position of this report that the arts are of profound social, economic and political importance to this Province. The arts and their space and capital needs therefore deserve continued and increased attention from the people and their political, social and business institutions.

The arts are central to our culture. Our culture is the definition of who we are as Manitobans and as Canadians.

The public reach of the arts is indicated in the Secretary of State Survey of Leisure Time Activities (Unpublished Study 1978). This study found that the percentage of all Canadians who, in 1977 read at least one book was 72%, went to the movies was 63%, visited a museum was 35%, attended an Arts Crafts Fair was 33%, attended a Popular or Folk Music Concert was 31%, attended a live Theatre performance was 27%, attended a Classical Music or Dance performance was 21%. Unfortunately, figures specific to Manitoba do not exist. However, it is reasonable to suppose, from the attendance figures of Manitoba arts groups, that Manitoba is close to the national norms. Further, a very large proportion of the population involve themselves as avocational, vocational or student practitioners of the arts.

The arts benefit the Province economically through taxes paid, by stimulating demand on restaurant and other service industries, by the allure to tourists, by providing concepts used in commercial design and communications industries, by bringing favourable national and international attention to the Province and by increasing the attractiveness of Manitoba as a place to live and work.

According to the Secretary of State, in 1980 Culture in Canada is a seven billion dollar industry. As an industry, Culture is bigger than steel, than lumber, than fisheries.

The arts have been accused of being a drain on the public purse. The question of value for the subsidy dollar is a complex one that involves quality of life as well as commercial considerations. One example of the direct commercial value of the arts to a community can be found at Stratford, Ontario. The Shakespearian Festival has a 30 million dollar effect on that city, according to civic authorities. The Festival's combined Federal, Provincial and Civic subsidy is less than one million dollars. (In this instance, rebate appears to be a more accurate word than subsidy).

Art itself cannot create economic wealth and social harmony. However, we need only look to Quebec or Newfoundland to see the profound effect the arts can have

on a province's sense of self worth, from which can flow the determination of individuals to stay and the optimism out of which business entrepreneurs risk.

Public policy and funding can create an environment within which art may more easily occur and within which the benefits of the arts may be maximized.

Given the population distribution of this Province and the size of its land mass, the attitudes of the public and private sectors toward physical structures are of central importance. It must be recognized that a smaller based organization can still justify the support of a facility if all Manitobans are to enjoy ready access to the arts.

Manitoba takes considerable, and justified, pride in its arts organizations. We have major professional companies and institutions which present the international repertoire with care. Most are presently "well housed". However the Royal Winnipeg Ballet does require new premises.

We have an active amateur community and the folk arts are vibrant. Although the amateur and the folk arts are not strictly within the mandate of this report, it should be noted that they often have difficulty securing adequate rehearsal and presentation venues. For example, the Senior Citizens Choir reports that a lack of rehearsal space is their major problem.

The artists least well served by our present inventory of facilities are the original creators not aligned with one of the large companies. These are visual artists,

writers, composers, choreographers, film makers, actors, dancers, and musicians who often do not have access to studio, rehearsal, and presentation spaces, the basic tools of their trades.

Artists in all disciplines repeated the same theme to this study - that we have not, as a community, paid sufficient attention to the fostering of our own voices. The artists spoke of Manitoba being an infertile environment for their growth. William Horrocks, chairman of the Manitoba Association of Playwrights, put it this way; "All over Canada there are colonies of ex-Winnipegers known to the local populations as 'the Winnipeg Mafia'. This joke isn't funny any more. We should not have to ask ourselves 'why stay here'. Things can happen in Manitoba." Individuals who support the arts spoke to the economic and social loss experienced because we do not have a suitable infrastructure to produce, market, distribute and display the products of our own creators. This report suggests that such development is properly supported through facilities and space that provides a trellis on which the plant may grow.

At first viewing it may seem paradoxical to claim that we may take justified pride in our arts yet be accused of being an infertile environment for artistic creation.

If the arts are seen as "social stocks" then we have been bequeathed an exceptionally fine portfolio of blue

chip holdings. These holdings may have individual dips in performance but as a group they yield a solid rate of return in educational, social, spiritual and prestige currencies. But the portfolio lacks balance. We do not have the high risk holdings which often have a short life, sometimes fail outright but which can yield a remarkable return when they succeed.

The quote Charles Lussier, Director General of the Canada Council, "In Manitoba there are holes. There is not the multiplicity of young companies --- the creator should be left alone to create but should be given the means to expose what is produced. In Manitoba, the Canada Council may have to start granting at a lower level of achievement as long as the work is headed for the best." C.B.C cultural journalist Robert Enright says bluntly, "The culture here is in trouble. I fear for its survival."

More attention needs to be paid to the balance of the cultural portfolio. New growth should be aimed at supporting the original creators and at bridging the gap between "high" and "popular" culture. To do so would also further strengthen the established companies by broadening the base of support for the arts in general.

A recent phenomenon in English Canada is a heightening of public interest in the development of our own Canadian culture. (this report takes as its definition of culture the following: "That set of shared assumptions

and experiences that finds expression in humour, song and story, in places, events and customs.")[2] The heightened public interest is due, in part, to culture being recognized as having social and political consequences.

As Mavor Moore, Chairman of the Canada Council, says in the 1979-80 Canada Council Annual Report:

> The main conviction I have arrived at as a result of these travels - and I believe it is shared by an increasing number of observers - is that the present crisis in Canada's life has far more to do with its cultural affairs than with the state of the economy or the constitution.
>
> If we do not now arrange to get to know each other better, to understand the rich variety of our differences and to rejoice in each other's triumphs instead of belittling them, we may haggle about oil or rewrite the constitution until we're blue in the face - but we will never have a country.
>
> Mutual understanding of this kind has always been best carried on through the creative arts and letters, whether "live" or as the "soft-ware" of modern communications. A nation which does not read or hear or watch its own artists is bent on severing its own lifeline.
>
> It may be easier to see the importance and urgency of cultural affairs in the life of the nation if we look at other countries.
>
> Would anyone honestly suggest that an economic solution, for example, is the approptiate one for Northern Ireland? For Iran? Would a new constitution for Isreal or Lebanon bring peace to the Middle East? It would be foolish to oversimplify complex situations that have their political, military, economic and many other aspects. But the sooner we realize that such problems are deeply rooted in cultural differences and disparities, the sooner we may start applying appropriate remedies."

2 David Silcox, Arts Consultant, Metro Toronto. Macleans Magazine, June, 1980.

Concern with our culture, and through culture our identity, speaks both to the process of maturation as a nation and to the turbulence of modern life. The process of rapid change will continue in the world, in Canada and in Manitoba. One result could well be an increased demand by individuals for a range of cultural activities, a range that will allow them self-exploration, the provocation of listening to the languages of art for resonances of meaning and one that ultimately will form the warp of the social fabric.

While Mavor Moore speaks of the importance of culture to the nation, the argument which perceives culture as a bridge for understanding can also be applied within out provincial boundaries.

An obvious feature of this province is the predominance of Winnipeg. The tensions that exist between Winnipeg and other cities and towns are not always healthy nor are they necessary. It is unavoidable that, in the arts, the bulk of transactions will continue to be from Winnipeg, but the flow does not have to be as one-sided as it is. From a rural perspective, the attitude that all cultural roads come from Winnipeg seems especially arrogant and capricious.

Art and its manufacture is a human enterprise which can enhance society in may ways, but it must not be forgotten that, finally, art contains its own justification

beyond educational, commercial, or social service goals.

This report attempts to strike a balance between the needs of art, the social benefits to be gained from art and the obligation shared by governments at various levels to avoid paternalism at the same time that they be responsive and responsible.

4. RECOMMENDATIONS

1. THAT LOTTERY MONIES ALLOCATED TO THE DEPARTMENT OF CULTURAL AFFAIRS AND HISTORICAL RESOURCES AND THE DEPARTMENT OF FITNESS, RECREATION AND AMATEUR SPORT BE DIVIDED EVENLY BETWEEN THEM.

This recommendation takes as its cue recommendation number 29 of the Manitoba Cultural Policy Review Committee report which says "That the Minister of Cultural Affairs co-operate with the Minister of Fitness, Recreation, and Amateur Sport to develop a joint strategy for the expenditure of other lottery revenues."

A portion of the revenues realized from the sale of lotteries is held in trust by the Provincial Government. The Government presently allocates from that fund on a formula of two-thirds ($2.4 million in 1979) to Fitness, Recreation and Sport and one-third ($1.2 million) to Cultural Affairs and Historical Resources. The respective departments use the money for capital projects and for special programming.

Of the $5,047,444.53 lottery-derived funds spent under the Capital Recreation Facilities Grants program from 1972 to 1979, 0.61 percent went to museums and another 2.5% may have gone to cultural interests (the term "may have gone' is used as a precise figure is not available - 8.89% of the monies went to Community Centres and

Clubs, an unfixed portion of whose activities are arts). The point being made is that the major lottery-based capital grant programs as managed by the Department of Fitness, Recreation and Amateur Sport is not serving arts interests.

The $1.2 million routed through the Department of Cultural Affairs and Historical Resources in 1979-80 was allocated as follows: $250,000 to library capital, $70,000 to multicultural capital, $84,000 to special case capital (a fort for the Festival du Voyageur and relocation costs of Contemporary Dancers), and the balance on programming.

The lotteries were originally understood to be a method for financing capital and other special projects in the fields of culture and recreation. A large project such as a concert hall or a field house can seek assistance from Cabinet. A more modest sports project has access to lotteries. Modest arts projects do not enjoy reasonable access to either process.

It would serve the long-term interests of both arts and sports if the money were divided at the ministry level, rather than one minister's being charged with supervising a capital program that claims to serve both. To divide the money at the ministry level increases flexibility of allocating money between capital and special programs as needs change, increases the sensitivity of the capital programs to the ongoing problem of operating costs due to

the ministry's specialized knowledge of the disciplines and the communities, and decreases the confusion of objectives that leads to claims that the lotteries are serving the capital needs of culture and citing the expansion of the Winnipeg Arena as an example.

2. A.) THAT THE DEPARTMENT OF CULTURAL AFFAIRS AND HISTORICAL RESOURCES PRIORIZE ONE-THIRD OF ITS LOTTERIES RECEIPTS FOR CAPITAL PURPOSES; B.) THAT THE FORMULA FOR ACCESS TO THIS MONEY FOR CONSTRUCTION OR RENOVATION BE ON A MATCHING BASIS UP TO 50% OF COST; C.) THAT DONATED LABOUR AND GIFTS IN KIND BE INCLUDED IN THE CALCULATION OF THE APPLICANTS' PORTION OF THE COSTS. D.) THAT THIS PROGRAM BE GENERALLY LIMITED TO A MAXIMUM CONTRIBUTION OF $250,000 FOR ANY ONE PROJECT: E.) THAT THE APPLICANTS BE REQUIRED TO DEMONSTRATE THE ABILITY TO OPERATE THE PROPOSED FACILITY.

A.) It is felt that monies for capital should have a pride of place and therefore should "come off the top." The reason is that programs often have an apparent urgency, while capital can be more easily deferred. Capital outlay too long deferred usually has an immense negative impact on programming.

B.) The precedents for Provincial support of capital programs seldom exceed one-third of total cost. (Saskatchewan, however, is allowing up to 75% in its proposed Cultural

Centres Grant Program). It is suggested that the Department have greater flexibility in this case and expected that the full allowable percentage only come into play in exceptional circumstances, such as a remote community with high transportation costs, or an arts group of high standards which does not have a constituency among corporate or private patrons.

C.) The accepting of donations in kind or in labour as part of the community's matching of a grant is to allow less wealthy towns or groups to take full advantage of these monies. It is also seen as an incentive to encourage arts groups to seek support among those who do not enjoy personal wealth.

D.) These monies should be used to further the diffusion of the arts and the strengthening of the diversity of groups. It is anticipated that most requests will be closer to $50,000 than $250,000. A ceiling is indicated (but not firm in order to allow flexibility) so that these monies not be absorbed over a period of years by one large project.

E.) Though it may appear to be stating the obvious to require groups to fully consider the impact on their operating budgets of capital projects, examples exist in other provinces of this elementary step not being taken. A successful facility is one which efficiently serves a clear artistic and/or social objective and which has the support of the community which it serves. A three year

plan for the development of plant and program should be a minimum requirement for consideration.

3. A. THAT THE GOVERNMENT OF MANITOBA, WHEN CONSIDERING CONTRIBUTING TOWARD CONSTRUCTION COSTS FROM THE LOTTERIES MONIES PRIORIZED FOR THAT PURPOSE, PROVIDE INCENTIVES TO ENCOURAGE THE APPLICANT TO CHOOSE RENOVATION OR RESTORATION OF AN EXISTING BUILDING OVER NEW CONSTRUCTION.

The 1980 Secretary of State publication "Encore" documents some 270 examples across Canada of arts activities being housed in buildings of historical value to the benefit of both the arts and heritage interests.

From the perspective of heritage preservation, the arts are generally a compatible use, one which can respect the integrity of the building while going about its business, one which draws attention to the building and people into it. The restoration of a building can spur neighbouring landlords to upgrade their properties.

From the arts point of view, an older building can have advantages. An existing building has a history and a place in the community, whereas a new building can be intimidating to the potential users. The group can proceed with renovation as income allows, and use the building while the renovation proceeds, thus avoiding the double costs of a rental premises while paying the bank charges

on the new construction. The group can adapt the renovation plan to match the proven, rather than the projected, program. Less skilled (and even voluntary) labour can be used in some aspects of renovation. An old building can be an attraction in itself. An old building may have spaces less suited to the group's use but usable for ancillary profitable enterprises such as a restaurant.

Older buildings also bring liabilities with them. They are less likely to have adequate parking. They may have structural defects that are expensive to repair. They are often constructed using post and beam, a method which makes it difficult to carve out the large free space area the performing arts require. They seldom meet fire and electrical codes, nor are they often insulated. If they are of great historic value, and therefore should be restored as opposed to renovated, then the costs multiply at no direct benefit to the user. (Section 10 of this report illustrates some of the advantages and disadvantages inherent in the conversion of a church.)

Because of increased public concern for heritage buildings and the benefits they can bring the arts, it is recommended that the Government of Manitoba take an active role in promoting their use. The incentives offered could include the partial underwriting of architectural studies, recognition of the real costs of renovation and, especially, restoration by enhancing the financial assistance, help in identifying suitable buildings and assistance

with regulations, rate structures and laws which militate against renovation.

To carry out this recommendation requires co-operative action between the Department of Cultural Affairs and Historical Resources, the Manitoba Arts Council, the designating authorities, the Manitoba Heritage Council (if created) and civic authorities. The Department of Cultural Affairs and Historical Resources, given its dual interests, is the appropriate co-ordinating agency. This work should be the responsibility of the facility consultant (see recommendation 4).

3. D. THAT THE PROVINCE, USING LOTTERY FUNDS, MAY WISH TO OFFER ASSISTANCE UP TO 100% OF COST TOWARD ELEMENTS IN A PROJECT WHICH EXCEED CODE REQUIREMENTS IN THE PROVISION OF AMENITIES FOR THE HANDICAPPED.

Old buildings were constructed with no thought toward use by the handicapped. Providing such amenities is costly and does not generate significant income for an arts group.

4. THAT THE DEPARTMENT OF CULTURAL AFFAIRS AND HISTORICAL RESOURCES DESIGNATE A STAFF MEMBER AS A FACILITIES AND EQUIPMENT SPECIALIST.

This proposition was initially suggested by a northern

respondent, who said that her community did not so much require more space as guidance on how best to use the spaces available. Other respondents from throughout the province reinforced that statement with questions such as "How do we cope with the acoustics of our school gym?" "What is the best design for a pottery room, given the toxicity of glazes?" "Is one make of lighting equipment more robust than another?"

The implementation of this recommendation would require that a staff member of the Department of Cultural Affairs be designated responsibility in this area. It would also require the part-time use of a design/architectural consultant and the use of skilled specialists employed by the larger arts organizations. There may be opportunities for co-operation with the Department of Fitness, Recreation and Amateur Sport who currently employ a facilities consultant.

There is a mass of information, both theoretical and documentation of projects, from may countries. To avoid Manitoba projects reinventing the wheel and to stimulate the imagination of project sponsors, the staff person should assemble a file of books, periodicals, and film and make it available to the public.

The proper planning of a facility involves numerous factors, some requiring skills and knowledge beyond that possessed by most lay people. The resource person must ensure that planning reflects the needs of the client

group. The development of a building, however, in whole or in part, to serve an art or a community, is a technically sophisticated process full of traps which show up after completion in the form of high maintenance costs or underutilization of the plant. There is a considerable mass of information which could easily be assembled for the use of those planning projects to help ensure maximum use. The expertise of the staff person and the information to be made available can be divided into three categories:

1) The planning process which includes the needs of the users, the opinions of the wider community, the effect of the new facility on the operating budget of the sponsor and related initiatives in nearby communities.

2) Design options for the contemplated building. The aim here would be to prepare the group to make best use of the architect they hire, if the project is large, and, regardless of size, to ensure that energy costs, security, public access and the myriad other considerations are not ignored in the flush of enthusiasm.

3) Maintenance. The knowledge required ranges from how best to mop a floor to the proper care of electronic equipment.

5. THAT THE AFOREMENTIONED FACILITIES CONSULTANT FOR THE DEPARTMENT OF CULTURAL AFFAIRS AND HISTORICAL RESOURCES,

IN CO-OPERATION WITH THE MANITOBA ARTS COUNCEIL, SEEK CLOSER LIAISON WITH EDUCATION AND RECREATION INTERESTS TO SOLVE THEIR MUTUAL SPACE NEEDS.

This report finds that in general there is not so much a shortage of space for certain arts and arts education use in this province as a shortage of economic space. The square footage is sometimes available, but there is not ready access to it.

The rising costs of construction, maintenence and energy combine to form an increasingly unacceptable overhead for athletic, educational and arts interests. There are numerous happy examples of facilities which serve more than one community need, thereby distributing the overhead and increasing plant usage. Selkirk Composite High School and Bernie Wolfe School in Transcona are two examples in this province of recreationa and education co-operating for their mutual benefit.

To date, the arts has not been the active partner that it could be. This report believes this is the case because the major arts organizations with the expertise and resources to deal professionally with the multiple jurisdictions involved are housed, and therefore not motivated to become involved. The smaller groups or individual artists do not have the expertise or constituency base from which to negotiate. It is hoped that the growing community arts

council movement may eventually be of a strength such that it can promote the arts interest in this process. However, in the interim only the Department of Cultural Affairs and the Manitoba Arts Council have the means and the motivation to negotiate with potential civic or provincial partners in building programs.

Multiple use facilities are not a universal panacea. It is unlikely that the Royal Winnipeg Ballet could find a satisfactory home by following this route. However, for smaller communities or groups, co-operative use is often the most cost-efficient route.

The work to be done includes lobbying of recreation commissions and school divisions, liaison with other government departments, maintaining a current list of groups in need of space, aiding the arts activities in smaller communities in the lobbying, the convening of conferences around the topic of shared use, the evolving of policies governing shared use, and the development of funding formulas which encourage shared use.

6. THAT CAPITAL GRANTS TO COMMUNITY RECREATION CENTRES REQUIRE THAT 25% OF THE CENTRE BE DEDICATED TO CULTURAL USE, WITH THE COMMUNITY CONCERNED HOLDING A VETO, AND BE ROUTED THROUGH THE DEPARTMENT OF CULTURAL AFFAIRS AND HISTORICAL RESOURCES USING THE PRIORIZED LOTTERY FUNDS.

The intent of this recommendation is not to force cultural facilities on a community, rather it is to cause a community to consider its cultural needs when building a recreational facility. It is an extension of the principle of multiple use noted throughout this report.

Ontario is experiencing a growing demand from communities for space in which cultural activities can take place, while the sports and recreation rate of increase of demand is declining. Although we have yet to see similar large shifts in emphasis, the Ontario example is probably applicable, given the fact that they began their major sport facility program at a higher rate of construction than did Manitoba. (According to Places to Grow, "Ontario has spent over one billion dollars on cultural and recreational capital from all sources from 1975.")

The Statistics Canada report quoted at the beginning of this document predicts that the '80s will see a nationwide 30% increase in arts attendance and use while sports demand will level off, if not actually decline. Statistics Canada bases its figures on such factors as rising median age of population, average level of education and the declining presence of young children in the family.

Residents of northern Manitoba who are involved in the arts are now particularly chagrined that they did not argue more emphatically for a cultural component to the sports facilities built recently north of 53. Alberta, through its M.C.R. community facility program, requires a

25% cultural component for a new facility if it is to be eligible for the up to $10,000 per capita over 10 years capital grant.

There is a general interest in a richer cultural life, especially noticeable in smaller centres. In the interest of fiscal responsibility it seems logical that major building programs be encouraged to serve more than one need.

It should be noted that the simple mandating of a certain percentage of the building for cultural use is not enough. Any capital support program must be responsive to the community's wishes. Further, a cultural component must be properly researched and designed. There are examples in Saskatchewan where a building that is essentially a sports facility has a cultural area built in only to meet the provincial funder's regulations. These spaces, predictably, are not useful.

7. THAT THE ROYAL WINNIPEG BALLET RECEIVE NECESSARY SUPPORT AS IT PROCEEDS WITH ITS PLAN TO ACQUIRE A PERMANENT HOME.

This report recommends multi-use facilities over single-purpose construction. However, an exception must be made in the case of the Royal Winnipeg Ballet.

This company has achieved international recognition

of the highest order. It has carried the name of Winnipeg and Manitoba further and to better effect than any other enterprise we boast. It sets a standard of excellence for other ventures to aspire to. To many, it is our principal cultural asset.

For forty years the Company has made do with rented premises. The present facilities limit the Company, especially in its education work. To house the R.W.B. will cost some $6 million, a most expensive undertaking. Pride, common sense and gratitude, however, will require the Province to assist.

8. THAT THE MANITOBA ARTS COUNCIL AND THE DEPARTMENT OF CULTURAL AFFAIRS AND HISTORICAL RESOURGES ENCOURAGE THE CITY OF WINNIPEG TO RESTORE THE PLAYHOUSE THEATRE AND THAT IF THE CITY IS UNWILLING TO DO SO, THE CENTENNIAL CENTRE CORPORATION BE DELEGATED TO NEGOTIATE ITS ASSUMING OWNERSHIP, UPGRADING, AND OPERATION OF THE THEATRE.

Acquired by the City of Winnipeg for lapsed taxes during the depression, the Playhouse Theatre has served the arts and entertainment industry well up to the'70s. It has some architectural interest and was seen at the time of the Centennial as an eventual part of the permanent arts centre (the Centennial Centre). Despite the best efforts of management, however, the facility is inadequate

to meet the performer and audience needs of the '80s.

John Hobday, Executive Director of the Canadian Conference of the Arts, was but one of those who suggested that commercial tours of theatre and other forms will burgeon and that Winnipeg needs a 1000 seat theatre to host such work. The survey and interview Sections 6 A and B indicate that Manitoba professional and amateur groups would use this theatre if it were upgraded.

Since 1974, the Playhouse has variously been the responsibility of Winnipeg Enterprises, the City Board of Commissioners, the Mayor's Office and now Civic Properties. The City seems to wish to run the theatre at break-even with little thought to its service potential or attention to its future.

Rentals of the facility have decreased from 210 in 1975 to 137 in 1980, this during a period when national tours increased but often did not come to Winnipeg. Promotors, groups and artists' managers find the plant technically very substandard. Amateur and community groups, even with the rental concessions offered, find the combined rental and mandatory union crew costs prohibitive. Audiences are no longer willing to accept the totally inadequate lobby and the lack of a bar and other amenities. The restoration costs could range between $500,000 and $2 million. The lower figure would allow for the conversion of a presently unused rehearsal hall into a lounge with food and drink service and some

reappointment of the building. The $2 million investment would allow for additional upgrading of the technical facilities, the backstage and the auditorium proper.

Some of these costs could be partially recouped through an increase in commercial bookings. It is also hoped that a program of renovation and increased use would allow for further price concession to amateur users. The example exists of other facilities which, because they have a high rate of commercial use, have been able to negotiate below scale fees with the house union for community projects.

9. THAT THE DEPARTMENT OF CULTURAL AFFAIRS AND HISTORICAL RESOURCES CO-OPERATE WITH THE DEPARTMENT OF GOVERNMENT SERVICES IN ORDER TO RENOVATE THE ARCHIVES AUDITORIUM AND OPEN IT TO PUBLIC USE.

When the old auditorium on Vaughan Street was turned into the Provincial Archives and government offices, the Recital Hall was saved, after a fashion. The stripped auditorium remains, with direct access to York Avenue. The stage and its associated services were severly compromised. The vestigial stage that remains is a long, narrow unsprung strip without wing or fly space, without sufficient means of access for sets or large instruments, with only a couple of small rooms for performers or storage.

There is public enthusiasm for the restoration of this hall, coming out of the fact that it is at present being wasted, and that it has an emotional claim on many from the days when it was used by the universities and music festivals. There is need for this hall, as witness the requests of the Manitoba Opera Association, the Junior Music Club, the University of Manitoba School of Music and other organizations.

The hall is reported to have very good acoustics.

Two options present themselves:

1) A minimal restoration costing some $320,000. This would involve installing seats in the hall, repainting the space and certain other repairs of a relatively minor nature. The result would be a recital hall especially suitable for small choirs, soloists or small ensembles. It could also find use as a lecture hall and would have some very limited use for children's theatre. In time, it could purchase the equipment for film projection.

The space could be programmed at minimal expense by personnel of the Department of Cultural Affairs. There would of course be an increased operating expense and some security and other staff costs.

2) A complete restoration of the hall, costing up to $2 million. This would involve moving some of the present

users of what would become backstage space to other quarters, some rearranging of walls and, if possible, the linking of the hall with the art gallery at the front of the building.

By building the stage forward there would be some loss of seats, which could be reclaimed by building a balcony. This, plus the creation of proper access to the street from the stage and the designation of storage, dressing rooms, technical rooms and, if possible, a rehearsal room, could turn the Archives hall into a centre for community, young professional and small-scale touring shows, in addition to the aforementioned recital hall use.

In this scenario, it would be preferable for reasons of liability, rapidity of response, and cost if the space were managed by a non-profit corporation responsible to a community board.

10. THAT THE DEPARTMENT OF CULTURAL ARRAIRS REINSTATE ITS EQUIPMENT PURCHASE ASSISTANCE PROGRAM USING LOTTERY REVENUE: THAT THE FORMULA BE MATCHING MONIES UP TO 50% TO $3,000; AND THAT THE PROGRAM BE OPEN TO ALL ARTS GROUPS BUT BE LIMITED TO ONE PROJECT PER GROUP PER YEAR.

For the past two years, there has been a moratorium on the Department of Cultural Affairs' equipment matching grants. There is now a backlog of requests. This program was especially popular in rural communities which do not have access to the private and foundation support more readily available in Winnipeg. A smaller town is not as likely to have specialized equipment available for rent or loan, as in a larger city. Rural and smaller groups do not have the size of budget which allows them to absorb necessary purchases in a large operating budget.

The program should, however, remain modest, for its purpose is to facilitate the work at hand, not to substitute for the broader community-based appeal traditionally conducted for major purchases. The program should be limited to one successful request per organization per year, in order that it not sap group initiative or be monopolized by an articulate few.

The program should require proof that the applicant has investigated purchase options, and that the proposed purchase is fully considered in terms of present necessity and future use.

The program should also be open to any arts organization who wishes assistance in order to purchase computer equipment. The formula for assistance being 50% matching up to $3,000 would still apply.

The arts are almost defenceless from the inflating cost of overhead which increasingly eats into program budgets. There have been, elsewhere, both happy and unhappy experiences with the use of small computers by arts groups. This technology, however, undeniably holds considerable promise for the future. A $5,000 to $10,000 unit with the appropriate terminals can handle mailing lists, ticket sales, accounts receivable and payable, payroll, fund-raising letters and light and sound control. One of the potentials for the future is an electronic mail link between urban and rural groups.

Computer technology is in such a rapid state of change that large investments would be premature, if not eventually unnecessary. However, groups such as Edmonton's Tournesol have proven the cost savings available today. A small dance company, theatre manager and art magazine publisher, they claim that their $10,000 computer is the equivalent of three office staff. Manitoba groups should be part of the developing of the software and skills required. The costs of conversion in terms of time and money are significant for small, hard-pressed groups, therefore limited special assistance would seem appropriate.

11. THAT THE GOVERNMENT OF MANITOBA EXTEND ITS POLICY OF ACQUIRING FINE ART AT 1% OF NEW CONSTRUCTION

COSTS TO INCLUDE RURAL AS WELL AS URBAN GOVERNMENT BUILDINGS, AND TO INCLUDE REFURBISHING OF A GOVERNMENT BUILDING AS WELL AS NEW CONSTRUCTION.

In 1975 Cabinet agreed that Management Committee be authorized to approve up to 1% of the construction costs of a government building on fine art to be displayed in the building. Regional buildings are allowed up to one-half of one percent. (The lower allowance is based on the assumption that the art in regional buildings will be available for viewing to a smaller population.)

This program would seem to be a most sensible one. The visual artist clearly benefits through the sale of his/her work. The building in question is enhanced. The people of the Province gain an appreciating asset. The market for visual art is stimulated.

The one-half percent formula for regional buildings is prejudicial, discounts the degree to which people travel within the province and places rural areas in double jeopardy. Regional buildings are usually on a smaller scale than Winnipeg ones. Therefore the formula results in one-half percent of a lesser amount.

The formula should be extended to include 1% of the costs of major refurbishing of existing buildings so that those buildings may, over time, also acquire

works of art.

12. THAT THE CENTENNIAL CENTRE CORPORATION EXPAND ITS HOLDING THROUGH THE LEASING OR PURCHASE OF NEIGHBOURING BUILDINGS AND THAT SUCH BUILDINGS BE SUBLET TO VISUAL ARTISTS FOR STUDIO SPACE, A PUBLIC GALLERY AND OTHER APPROPRIATE USES.

To quote Linda Freed Shiels, CARFAC National Director, "The basic stages of the production and dissemination of art requires two different types of facility. There is, therefore, if we are to be serious about the cultivation of Canadian culture, as much justification for the funding of capital projects to provide studio space, as there is to provide capital funding for display space."

Visual artists repeatedly expressed the need for affordable studio and gallery space.

Buildings which could be sublet include the Confederation Life block, the more modest Thompson Block, both on Main Street, 16 Martha, now owned by the Province of Manitoba, or one of the warehouses in the 100 to 200 block on Market.

The legislative act creating the Centennial Centre Corporation refers to it as the manager of the permanent arts centre and enables it to expand beyond

its present holdings. Leasing, as opposed to purchase, is recommended as caution is advisable with this new initiative. The precedents exist for authorities aiding artists with studio spaces. One example is P.S. Number One in New York, a studio/gallery centre in an abandoned school.

Studio space should be sublet for a fixed term of up to two years, and given out on a rotating basis with the advice of the Manitoba Arts Council. The goal is to relieve the shortage of studio space, and to provide the less recognized artist with the means to prove him/herself. It is not the intent of this proposal to provide a permanent indirect subsidy to recognized artists.

Canadian Artists Representation should be consulted on possible buildings to ensure that they meet the standards of light, services and privacy necessary for artists to work. The building should also be capable of housing one or more public galleries.

Despite the best efforts of the existing organizations, the near-professional amateur and the less established professional artists do not have ready access to the public with their work. There are those in the field who believe that the proper corrective action is to exert pressure on the Winnipeg Art Gallery. Others believe that an independent public gallery,

whose special concern is Manitoba art, should be brought into existence. Those who wish to change the W.A.G. argue that there is no surety that their interests would be served by a new organization more effectively than they are by the existing institutions. This report believes that the demand is there, as shown by the Archives Gallery (an available-on-demand public gallery sponsored by the Department of Cultural Affairs and Historical Resources, presently booked into 1982) and that, as Karyn Allen, Curator of Contemporary Art at the Winnipeg Art Gallery, says, "There are not enough options for the community. The W.A.G. cannot be all things to all people." We need a flexible organization with space, that can present the things that should be seen before they become history. The importance of contemporary art is its immediacy, yet the Winnipeg Art Gallery and other galleries are booked two years ahead.

There is therefore present need for a public gallery with a liberal exhibition policy dedicated primarily to the presentation of contemporary Manitoba artists. Further, the Arthur Street Gallery will shortly be in need of a new home, and may wish to sublet a gallery space in this project.

A longer term hoped-for benefit is that this action will focus attention of further development of the area surrounding the Centennial Concert Hall as an arts district. Such attention could lead to the reconsidering

of zoning by-laws to allow for artists to live in lofts, and attract commercial interest in developing shops, commercial galleries and restaurants. The Centennial Centre Corporation could revive the vision of itself as a catalyst for the creation of a cultural district.

(A cultural district is an area of a city with a high density of galleries, studios, rehearsal halls, theatres and the restaurants and services which such activity attracts.)

For writers such as Larry Krotz or Charles Wilkins, and painters such as Tony Tascona, the principal attraction of Toronto over Winnipeg is not the greater number of publishers or galleries, but the existence of places where writers and other artists gather to exchange ideas casually. A cultural district can greatly enhance that sense of community. Such a district can also be a marketing enhancement for the sale of art and the attraction of audiences. If an area is designated, it can offer cost advantages to the artists.

From the City's perspective, the arts can make use of spaces which do not have commercial value and/or are of heritage significance. A district increases traffic at non-business hours which enhances the safety of the area and property values. A district could be blended with the river bank redevelopment plan and the Core Area Redevelopment Plan to the advantage of all

three.

In many cities, a district has evolved naturally, as arts activities cluster in low-rent areas. Other cities have seeded this phenomenon or even taken an activist role. Harbourfront in Toronto, Granville Island in Vancouver, or Heritage Properties in Halifax each illustrate how commercial, artistic and recreational goals can enhance each other. In the three examples cited, various levels of government co-operated to establish the area, with a view to it becoming a self-perpetuating and supporting system once the initial capitalization is exhausted. For Winnipeg to develop the truly vibrant downtown that many would like to see, it should not overlook the proven contribution the arts can make to urban renewal.

13. THAT THE GOVERNMENT OF MANITOBA ASSIST IN THE RENOVATING OR CONSTRUCTING OF A BUILDING AND THE DEPARTMENT OF CULTURAL AFFAIRS AND HISTORICAL RESOURCES ASSIST WITH OPERATING COSTS OF A MANITOBA CULTURAL CENTRE; THAT THIS WORK BE UNDERTAKEN BY THE CENTENNIAL CENTRE CORPORATION OR A NOT-FOR-PROFIT INDEPENDENT ORGANIZATION.

The working title of this facility is quite literal. It is to be an organization whose purview is all of Manitoba,

and whose mission is the fostering of Manitoba's culture. It is to do this work by providing administrative support to smaller groups, and by making available rehearsal space at an affordable cost, by promoting intra-provincial touring, by aiding festivals, arts educational ventures and artists' interchanges, by operating a performance space(s) and, possibly, a public gallery.

Recommendation 30 of the Manitoba Cultural Policy Review Committee said "that the Department of Cultural Affairs and the Manitoba Arts Council, in consultation with interested groups, develop a co-ordinated plan to establish an administration and rehearsal centre for cultural groups currently in need of such accommodation."

In its rationale for this recommendation, the C.P.R.C. said that there was a "real need... for more administration and rehearsal space, especially for smaller groups. Requests for assistance have come from many organizations who labour under the strain of cramped quarters and high rents ...This problem which threatens to seriously endanger the stability of these groups ...the committee notes the existence of the original Centennial Centre blueprint for development and suggests that the new plan begin by re-examining those proposals."

The Saskatchewan Cultural Policy Secretariat, in its September 1980 report, recommended that Province spend 5 million dollars over five years on multipurpose cultural

centres. These are to be places where people can eat, can go for dances, concerts and plays, and where people can participate in workshops and classes.

Most cities in the western (and indeed the eastern) world have one or more organizations known as cultural or arts centres. The British Arts Council defines an Arts Centre as follows:

"They embrace more than one art form, unlike art galleries, drama companies and orchestras in their separate activities. Secondly, they include facilities for study, practice and tuition, as well as presentation of the finished works of art. Thirdly, they attempt to reflect, or rather, to relate to the needs and aspirations of the particular community in which they are located."

There are two principal forms of arts centres. The first is community-based, in which the objective is to widen accessibility to the arts for the general population as audience and as participants. These centres offer a variety of classes and workshops, program popular film, performing arts and visual exhibits, and co-operate with other agencies in the work of popularizing the arts.

The second is artist-based centres. These organizations are a large city phenomenon, and are concerned with the stimulation of the artist and the development of his work over the immediate development of the audience.

Most centres, although slanted in one direction, combine some elements of both philosophies. In size, they range from a converted bungalow in North Battleford to an entire city block in the case of the Audibon Street Arts Centre in New Haven, Connecticut.

The problems identified by the C.P.R.C. are real. Smaller groups generally work under an onerous burden. Some of them pay up to 25% of their annual budget for space. By comparison, the major groups, taking advantage of the economy of scale and advantageous leases earned through building fund drives, often pay under 5%. Small groups pay between five and thirteen thousand dollars annual salaries to their administrators, half to a third of what a large organization can afford (and even the higher salaries of the majors' administrators are generally below the commercial equivalents). Although the administrators of the smaller companies are to be applauded for their dedication, they are generally untrained and working with minute promotional budgets. The final result is that they are unable to maximize opportunities for their groups.

The pressure of the cost of space and the cost of administration intensifies. Smaller organizations and associations face a future where an increasing proportion of their budgets must go to overhead costs as opposed to the program. Sports interests have met this problem, with Provincial support, through the creation

of a Sports Administration Centre.

Without corrective action, the final result will be an arts system that decreases the possibility of the independent, the young, or the sometimes socially abrasive having a sufficient support structure to prove themselves. These artists often have a natural community but no system which allows them to reach that community, thus are forced to become avocational, or to leave. Manitoba loses as its evolving and non-mainstream artists leave for environments which are more supportive.

The findings of this report confirm that there is a need for administrative support and rehearsal space in Winnipeg. The organizations observed elsewhere, such as L'Atelier Continu in Montreal or the Jamaica Arts Centre in New York suggest that such a centre would be more efficient and effective if it were a programmer as well as a service centre.

If such an organization were purely a service centre, it is unlikely that the bulk of the costs of maintaining a suitable staff could be recovered from the client groups. Further, it would be wasteful of the staff of the centre if they only responded to the seasonal demands of their clients without internal projects to fill out the work year. Thirdly, such a centre could be an active negotiator with agencies and others for the benefit of the field, not merely a responsive tool.

The precise shape and mandate of this centre will be formed by the greatest consensus in the community. While recognizing that it could not be all things to all people, its responsibilities would be drawn from the following list:

1) The maintenance and operation of a building(s). The spaces to be acquired could include a 250 seat rental theatre with film projection equipment, a 500 seat rental theatre, set and prop shop, a public gallery, classrooms, part-time offices for client groups, an equipment bank for tour use, a workshop for visual artists plus commercial or semi-commercial operations such as a restaurant.
2) Negotiating the upgrading and subleasing of existing school and service group theatres around Winnipeg to allow for neighbourhood theatres on a within the city tour circuit. The same principle applies to enhance intra-provincial touring.
3) The operation of play, music or choreographic development programs, where possible in co-operation with existing groups.
4) The promotion and presentation of indigenous works of art at a modest admission price.
5) The sponsoring of tours of contemporary Canadian work into Manitoba

6) To seek means for the addressing of the urban-rural split. An initial strategy is the promotion and presentation of rural artists and performers in Winnipeg.

7) To be an information centre, a booking clearing house and an archival centre for Manitoba art and artists.

8) To provide interest and skill classes in various disciplines, to offer lectures, demonstrations, host festivals and national discipline conferences.

In Quebec, this work is done, in some cases, under civic direction and with, principally,civic subsidy. Though vibrant and useful, the French Maison de la Culture concept, now adopted by Quebec, involves a level of public subsidy and a degree of direction by political authorities that would not translate into our circumstances. Rather, the British, or on this continent, the Vancouver East Cultural Centre concept, would furnish closer models.

The Centennial Centre Corporation may wish to sponsor this work, especially if it accepts recommendation 12. If not, an existing organization or a coalition of organizations could be encouraged to commence with this project.

14. THAT THE CITY OF BRANDON RECEIVE FAVOURABLE CONSIDERATION IN ITS REQUEST FOR SUPPORT TOWARD A CIVIC ARTS CENTRE.

The City of Brandon is considering the acquisition and conversion of a large vacant store for use as a library and arts centre. This project would be a keystone in the City's celebration of its Centennial in 1982. The project would embody many of the principles espoused by this report. It speaks to a clear community need, especially in the case of the library, which is badly overcrowded. It makes use of an existing building (albeit not an historically important property). It would be multipurpose, housing a number of community cultural services - library, studios, classrooms, office and small theatre - and, possibly, have revenue generating commercial tennants. It would allow for enhanced service to the surrounding region as well as the City of Brandon.

In addition to the preceeding recommendations, this report wishes to draw attention to the following:
a) That cultural publishing in Manitoba is in peril. Publishing in Canada , especially cultural as opposed to general publishing, is a sickly creature. The small base market, a essential monopoly of a few distributors and

chain book stores, foreign ownership of the large publishers and apparent dumping of books by foreign firms are some of the problems facing the industry.

Manitoba publishers spoke to this study of two principal needs, storage space and a central marketing and distribution office. The industry is composed of some dozen houses. None has a high volume. Some, notably Turnstone with its poetry books, are achieving national recognition. It is generally true of publishers in Manitoba that they presently survive through the good graces of a host. This host may be a university or, in the case of Queenston House, a private residence. (Queenston House's books are stored in the garage.) These hosts are running out of storage space. The problem could be addressed through increase in the Manitoba Arts Council base grant, by a co-operative leasing of space, or through a cultural centre or other agency offering aid.

A central marketing office is very problematic. The Book and Periodical Council has a task force whose report on marketing and distribution is due early in the new year. The probability is that the task force will recommend that marketing and distribution will be handled through a computer terminal and a W.A.T.S. line. This system of direct ordering by the bookseller could come on stream as quickly as a year and half after the task force report is submitted.

Given the $3,320.00 per month cost of a 160 hour W.A.T.S. line, it is obvious that Manitoba publishers will

be unable to participate.

Only through considerable discussion and over a period of time, as publishing in this country reorganizes itself, will the publishers and their supporters find solutions.

b) That a tour equipment bank maintained by one Winnipeg organization, but available to all would greatly facilitate their intra-provincial touring. The equipment bank concept could be extended to rural areas. One community would house this bank, the equipment being made available on demand throughout the region. Don Meyers of M.T.C. suggests that these banks contain a portable stage, sound equipment and lighting equipment. They could also contain a band shell.

Such banks would be a financial saving to both the communities and to touring groups who could reduce the volume of gear they now transport.

The Department of Cultural Affairs and Historical Resources may wish to investigate this suggestion.

c) That the Canada Council is conducting a trial program of risk capital investment in arts ventures. The Manitoba Arts Council may wish to moniter this project with the view toward emulating it.

It is generally accepted in the performing arts

that stimulation of commercial profit-making ventures is a high priority. Much arts activity cannot be self-supporting from income; the entire field, however, is enhanced by an aggressive commercial component. Not only are employment opportunities increased, but audiences are expanded, and new thinking is brought into the management and promotion of arts events.

Canada does not yet have much history of activity or many expert individuals in for-profit arts activity. The suggestion is that through up to 25% participation in the capitalization of a project the Manitoba Arts Council could stimulate this area, while making a profit for itself. This suggestion is not for a new line of grants, rather, each proposition would be evaluated both on its impact and its potential for making a profit.

The Manitoba Arts Council could act on the advice of an investment committee composed of staff, council members and outside experts. The range of activities eligible would be wide, from tours through publication and production mounting. One field which may pose problems is investment in film, given the jurisdiction of the yet-to-be-finalized Manitoba Film Office.

The M.A.C. would be expected to behave as any minority shareholder, acting to protect its investment without exercising undue influence. It is not anticipated that there would be great demand on this program in the near future.

Over time, however, the existence of this program could catalyse increased interest in the arts as a business venture.

5. SPACE REQUIRED - GENERAL COMMENTS

In the course of this study, patterns become apparent. One is that space needs can be divided among the following categories.

Rural Performing Space - spoken to as a need by the communities, by concert associations and by performing arts groups. Rural respondents refer to "the perimeter mentality" which to them means that they are assigned a priority far behind Winnipeg-based projects. The sponsors and concert associations find it difficult, if not impossible, to present attractions in most communities, for the available auditoriums are either too small to be economic or are school gymnasiums too compromised in design to work well for arts presentations.

William Gordon of the School of Music in Brandon put it this way; "In general the facilities for the visual and performing arts do not match the high professional level of displays and performances available to Manitoba residents by Manitoba artists and performers. As a result performers and artists have to display or perform in facilities that are rarely acceptable, to say nothing of being adequate."

The frustration of the touring performing groups in this regard is best expressed by Bill Riske of the Royal Winnipeg Ballet when he says that his company finds

it easier, in terms of facilities, to tour rural Newfoundland that Manitoba.

Respondents were sensitive to missed opportunities and to a perception that sports interests are favoured over the arts. Mrs. Virginia Millar spoke to both ideas when she wrote, "...this arts community (in Portage la Prairie) has been working for years at great disadvantage. While sporting facilities are frequently upgraded, old movie theatres were allowed to disintegrate and be demolished. This community, which once boasted an opera house in the early part of the century, seems now to have no building which might be converted easily to theatre or concert hall proportions."

There is, however, a great danger in a smaller community building a facility to meet the exceptional needs of the large touring company. It has happened elsewhere that a town has lost its control of its overbuilt cultural facility to the professional programmer brought in to justify the building's existence.

Local drama groups and regional music festivals generally accept or are resigned to working with what is available in their community. They did request that guidance in how best to use the gymnasium or church hall be made available.

Rural Display Space - In this category is the public art gallery and/or craft display and sales space.

An exemplary example of a functional and popular facility of this kind is operated by the Portage and District Arts Council in Portage la Prairie.

The principal concern expressed by the operators of such facilities is their perception that their civic authorities and provincial sources of capital grants do not understand the special nature of a gallery. If a gallery is to be able to host national exhibitions as well as local displays, it must have proper heat and humidity control, and have a security system.

Rural Artistic Creation and Education. Studio space for rural artists was not identified as a pressing problem, possibly because of the availability of civic and commercial space at reasonable rent. Spaces for rehearsal of performances also seemed to be, if not ideal, at least reasonably available. There is considerable concern over the variable quality of rural halls. Poor security, undependable heating and damp wreak havoc on pianos and other equipment.

Activity rooms and teaching rooms for visual arts and crafts are in short supply. There are special needs associated with certain disciplines. For example, pottery requires good ventilation because certain of the glazes are toxic. A number of communities have or are evolving beneficial partnerships with recreation or education authorities. These relationships should be encouraged and

extended, for figures on the advancing average age of the rural population suggest that recreation facilities without a cultural component will find it hard to continue serving their community.

A few communities have tried or are operating arts centres. (The more numerous multicultural centres are outside the mandate of this study). The Viscount Centre in Neepawa and the Dauphin Allied Arts Centre report that they are finding the provincial support for the renovation and operating costs to be unsatisfactory.

Winnipeg Performing Spaces - There are four principal requests.

1. A 250-300 seat studio theatre. At first glance, it might seem that Winnipeg has a number of such theatres. However, the Muriel Richardson Auditorium and the Planetarium Auditorium, while having use as lecture halls, film theatres and for certain forms of music, are not adequate for dance or theatre, and have limited use for music. The Warehouse Theatre is heavily booked.
2. A 500 seat concert hall. The music community speaks to the need for such a hall as a home for the young aspiring performer, the special interest presentation and festival competitions and presentations. The Archives Auditorium was an often-mentioned candidate for this role.

3. A 500-700 seat theatre. This would serve as a transfer house for successful local productions, a means of presentation of rural performers in the city, a commercially viable home for small groups from outside the province.
4. The lack of rehearsal and set construction space was noted by a number of respondents.

The Revitalization of the Playhouse - Commercial producers encouraged the upgrading of this facility to allow for their increased use of it. Amateur groups suggested that the rental policy be amended to allow them easier access. It is too expensive for their budgets.

Winnipeg Display Space - The success of the Archives Gallery, now booked into 1982, underlines the validity of the claim from visual arts that the city requires another public display space whose mandate would be to principally exhibit contemporary Manitoba art.

Winnipeg Artistic Creation and Education - Repeatedly this report heard the frustration of visual artists, especially the younger or unproven, that they could not find a studio at a price they could afford. Many, but not all, also subscribed to the idea that a part of the city be rezoned to allow for artists living in their loft studios and for that area to become a gallery district. Video and other

high technology tools are needed by some artists but are not readily available.

Performing groups spoke to the need for rehearsal space. The Manitoba Cultural Policy Review Committee recommendation for an administration and rehearsal centre was repeatedly reinforced.

Given the fact that the arts are not able to be protected from inflation, being labour-intensive, it is unlikely that small companies will carry the complete technical and managerial staff they now do, plus set construction and rehearsal space. Rather a central production home which rents the director or choreographer that which she/he needs would seem to be the shape of the future (as Toronto's Adelaide Court now demonstrates).

A number of arts organizations whose aim is basically educational or other kinds of community involvement spoke to their space requirements. As a general principle, this report suggests that their cases for special purpose buildings only be supported if they can prove that all avenues of co-operation with recreation, education, religious and other community groups have been exhaustively explored.

Staff members of the Universities of Manitoba (and Brandon in the context of that City) spoke to their hope that their institutions could become more important in the general cultural life of their communities. Universities have historically served as centres of culture, and as arts

training institutions. Given the varied objectives of the universities, this report, with caution, supports their aims, but also recognizes the universities fall outside the purview of this study.

6. EXPRESSION OF NEEDS

6 A.) ORGANIZATIONAL SURVEY RESULTS

The following chart is a synopsis of the responses to a questionnaire sent to arts organizations. There were 60 respondents. The information is not exhaustive, for the terms of reference of this study did not include the amateur or the folk arts, both sectors of high public involvement. They are represented only insofar as a surveyed organization includes amateur and/or folk concerns with the professionsl.

This information is useful for the trends it displays. Together with individual interviews it forms the basis for this study's conclusions.

There is a raw total of 817,600 square feet of space identified as presently required. This figure is the sum of the square footage requested with no deduction of space that would be used on a co-operative basis; neither has the square footage of performing spaces or of visual artists' studios been estimated and added in. $723,350 of required but unaffordable equipment expenses are identified.

The four columns are (1) the names of the organizations and brief descriptions of their roles, (2) the additional space the organization felt is necessary to its present survival and growth, (3) the necessary equipment that it

could not afford within its present operating budget, and (4) the space and/or equipment it or the discipline would eventually need over a five to ten year span.

6 B.) NEEDS EXTRACTED FROM INTERVIEWS AND LETTERS

This is the result of 140 interviews held with artists, audience members, board members of arts organizations, cultural workers and other interested parties.

The survey forms and notes from interviews are available at the Manitoba Arts Council office, 123 - 555 Main Street, Winnipeg.

ARTS ORGANIZATIONS

Presently essential and eventual capital requirements, as defined by the organizations.

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned, and approximate cost	Space and/or equipment eventually required by organization or discipline or community
Actors' Showcase -a theatre school, producer of children's theatre including touring productions	Access to or ownership of a 250-seat theatre and a set construction shop.	Van, set construction equipment, lighting equipment $25,000.00	26,000 sq. ft. plant including a theatre, classrooms and service areas
Agassiz Productions - a performing arts production and presentation co-operative	600-seat theatre with sprung floor (shared use) 1000 sq. ft. office 2000 sq. ft. rehearsal hall 750 sq. ft. storage 250 sq. ft. meeting room	Lighting and sound equipment $35,000.00	
Arthur Street Gallery - Public Art Gallery	200 sq. ft. office 2500 sq. ft. 2000 sq. ft. classroom/ performance room 600 sq. ft. storage 400 sq. ft. library/ reading room	Video system and sound system $23,000.00	

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
Associated Manitoba Festivals - a provincial association of music and speech arts festivals			Provincial syllabus $30,000.00
Aurora Musicale - Chamber music sponsor/presenter	2000 sq. ft. office 2000 sq. ft. storage		
Arts West Council (Virden) - community arts council	Restoration of Opera House		
Brandon Allied Arts Centre - community arts centre	Expansion of classroom and programming space (no estimate available at time of writing)		Studio theatre, small recital hall, new library
Brandon University - faculty members of music, theatre and English departments	Expansion of Evans Theatre & service area by 7100 sq. ft. to allow for expanded community & university use of theatre, and for an art gallery		Air-conditioning of Evans Theatre & Westman Auditorium. Upgrading of acoustic properties of Westman Auditorium $400,000.00 Portable acoustic shell for Westman Auditorium $25,000.00

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
City of Brandon	Conversion of Co-op store into library and arts centre as centennial project Approx. $1.25 million acquisition, $1,750,00 renovation		
Canadian Authors Association - provincial chapter of national writers' service organization	150 sq. ft. office 240 sq. ft. reception 600 sq. ft. classroom 100 sq. ft. storage 1000 sq. ft. meeting room (all of above could be used on shared basis)	Office equipment $5,000.00	
Cherry Publishers - cultural publisher	750 sq. ft. office		

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
Contemporary Dancers Inc. - modern dance troupe, professional school, general modern dance school	600 seat dance theatre (shared use) 200 sq. ft. office 1200 sq. ft. rehearsal 500 sq. ft. storage 200 sq. ft. meeting room 200 sq. ft. wardrobe	Stage equipment for tours and rehearsal $30,000.00	Additional classroom space for general school.
Canadian Artists Representation Manitoba - visual artists' service organization	200 sq. ft. office 1000 sq. ft. meeting room (shared use)	Office equipment $27,500.00	Low rent artists' studios with storage space, decent lighting and water supply
Le Cercle Moliere - theatre production and presentation. Touring, drama festivals	200 sq. ft. office 1000 sq. ft. storage 500 sq. ft. meeting room 1000 sq. ft. set construction	Van, touring equipment $20,000.00	
Dauphin Allied Arts Centre - community arts centre	Capital improvements and repair to plant urgently needed (roof leak, etc.) Capital improvements to art gallery space.	Stage equipment $10,000.	

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
Eastern Manitoba Concerts Ass'n - sponsor			Facilities in smaller centres need upgrading
Fleet Gallery - commercial gallery		Addressograph	
40 Below Mime Inc. - mime troupe and mime school	500 seat theatre (on shared basis) 750 sq. ft. office 400 sq. ft. reception 1500 sq. ft. rehearsal 1200 sq. ft. classroom 200 sq. ft. storage	Video, van, stage equipment, office equipment $25,000.00	Winnipeg lacks performance & rehearsal space. Provincial facilities should have sprung dance floors.
Forum Art Institute - visual art education	8,000 sq. ft. with dividers for studios and classes		
General Arts Management, Toronto (included as representative of artists' management firms)	Winnipeg urgently requires good theatre of 700-850 seats with sprung stage floor, and separate concert hall of 750 seats to accommodate smaller tours. Upgrade Playhouse for larger tours.		

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
Hyperion Press - cultural publisher	500 sq. ft. storage overseas mailing operation		
Interact - actors, directors and playwrights development association			300 seat studio theatre (shared use)
International Peace Gardens Music Camp - summer music training centre			May eventually wish to winterize the camp.
Junior Musical Club of Winnipeg - presentation and talent development, lobbying			Access to intimate recital hall 800-seat concert hall needed in Winnipeg
Leaf Rapids National Exhibition Centre - public gallery	washrooms	Humichek, storage cupboard $850.00	Support for ongoing capital repairs

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
Manitoba Arts Council - Provincial funding agency			1000 sq. ft. office 250 sq. ft. reception 400 sq. ft. display 500 sq. ft. storage 200 sq. ft. meeting room
Manitoba Ass'n of Playwrights - playwrights' service organization	part-time use of studio theatre of 250 seats, a shared office		a 500-seat theatre
Manitoba Chamber Orchestra	150 sq. ft. storage	lighting equipment, portable stage $15,000.00	
Manitoba Drama Festivals - school and community drama festival organizer			Upgraded rural performance facilities
Manitoba Puppet Theatre	100 sq. ft. office 1000 sq. ft. rehearsal 200 seat studio theatre (shared use possible) 600 sq. ft. storage 1200 sq. ft. work space	Lighting & sound equipment Carpenter tools $11,000.00	A children's theatre complex.

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
Manitoba Opera Association	700 sq. ft. office 500 sq. ft. rehearsal (part time use) 1000 sq. ft. storage		Concert hall suitable for chamber opera
Manitoba School of Theatre & Allied Arts - theatre and electronic media arts training school	200 seat studio theatre (part time use)	Basic set construction equipment 2-scene preset lighting board $7,000.00	Larger basic facility including a production area. City needs 500-seat theatre for touring companies.
Manitoba Theatre Centre - Play production and presentation touring		Lighting board, sound system $300,000.00	Upgrading of rural facilities to house tours. MTC may wish a third stage.
Manitoba Theatre Workshop - theatre school, children's live actor and puppet production, touring	Renovation of studio theatre $20,000.00	Lighting equipment, van, set construction tools $24,000.00	Upgrading of Prov. facilities to house tours.
Manitoba Visual Arts Centre Inc. - artists and crafts promotion, display and lobby group	Artists' co-operative studios, display gallery		An arts district in Winnipeg, arts press (layout, printing, mailing services to arts organizations, world-wide arts distribution corp. Arts periodical publishing.

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
Moosehead Press - print workshop	1000 sq. ft. office and production	Press, press equipment, darkroom equipment $14,000.00	
Men's Music Club - music programming, lobbying and talent development	700 sq. ft. office		
Music Inter Alia - new music creation and presentation	Muriel Richardson Auditorium in W.A.S. upgraded in terms of light & sound control		Refurbish Archives recital hall (if the staging problems can be solved.)
Portage & District Arts Council - community arts council	multipurpose theatre in Portage la Prairie		multi-disciplinary arts school for the region.
Prairie Publishing - cultural publisher			Publishers' centre, including editorial storage, distribution spaces.
Queenston House - cultural publisher, general publisher	400 sq. ft. office 100 sq. ft. reception 500 sq. ft. display	typesetting equipment $23,000.00	Book marketing/ display centre. Hall for public readings.

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
Rainbow Stage - musical theatre producer, sponsor	250 sq. ft. storage Phase 3 of Rainbow Stage development - rebuilding of stage, lighting and sound systems in Kildonan Park. $1,500,000.00	250-seat theatre for use by non-union groups urgently needed in Winnipeg. Restore the Playhouse.	
Royal Winnipeg Ballet - ballet troupe, professional school, general school	Replacement and expansion of present facility 75,000 sq. ft. gross 50,000 sq. ft. net		Upgrading of performance spaces in province. Access to a 300-seat theatre in Winnipeg, also a 1500-seat theatre for use by dance tours coming into Winnipeg.
Senior Citizens' Choir - a 100-voice choir	Rehearsal and performance space		Redevelopment of Assiniboine Park Pavilion for presentation use
School of Art, U. of Manitoba	upgrading of gallery space on campus		Gallery for international juried exhibitions, permanent display/sales space for Manitoba artists downtown.

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
School of Music, U. of Manitoba	access to a 500-800 seat concert hall.		Workshop, rehearsal and performance space on campus for all disciplines. Winnipeg needs 500-800 seat auditorium, also workshop and teaching space for all disciplines.
Suzuki Talent Institute - children's music training	100 sq. ft. office 100 sq. ft. reception 4000 sq. ft. rehearsal 4000 sq. ft. classrooms 100 sq. ft. storage 400 sq. ft. meeting rm.	video equipment $3,000.00	reasonably priced teaching space.
Sundance - modern dance troupe	1200 sq. ft. studio 200 sq. ft. office	portable dance floor	
Symposium Art Studio - visual art school	8000 sq. ft. studios office, display and sales	gas kiln, welding equipment $8,000.00	
Turnstone Press - cultural publisher	1000 sq. ft. office/ reception	office equipment, Zenith phone line ($3,200.00 a month)	

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
Ukrainian Cultural and Educational Centre	5400 sq. ft. office 900 sq. ft. reception 1000 sq. ft. rehearsal 20000 sq. ft. display 3000 sq. ft. performance 1000 sq. ft. classroom 20000 sq. ft. storage 1000 sq. ft. meeting 6000 sq. ft. library 6000 sq. ft. archives 1500 sq. ft. work area 1000 sq. ft. multi-purpose room		Artifact conservation facilities. A 500 seat theatre and public display areas are needed in Winnipeg.
Viscount Cultural Centre - museum, gallery, auditorium in Neepawa		Boiler replacement $50,000.00	$150,000 renovation program being considered by board
Wah-Sa Gallery - commercial gallery			A gallery district in Winnipeg.

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
Winnipeg Art Gallery - curatorial, acquisition and display art museum, educational & outreach services	Storage & vault space. Reception & information centre inside main doors. Permanent exhibit hall for Inuit art	Conservation equipment, microfiche for library $40,000.00	
Winnipeg Film Group - filmmakers' co-op	100 sq. ft. office 20 sq. ft. storage 100 sq. ft. library 90 sq. ft. post production		A theatre of 300-500 seats to show Manitoba and Canadian films.
Winnipeg Folk Festival - folk music sponsor/producer	access to a 700-seat theatre for winter programming 2000 sq. ft. office 1000 sq. ft. storage	numerous capital needs related to summer programming, e.g. lights, tents, sound system	12,000 seat amphitheatre in Birds Hill Park.
Women's Music Club - music presenter, talent development		upgrade piano in Muriel Richardson Auditorium	

ORGANIZATION	Space deemed essential in addition or as replacement to that now used	Equipment deemed necessary to that now owned and approximate cost	Space and/or equipment eventually required by organization or discipline or community
Winnipeg Symphony Orchestra	400 sq. ft. instrument storage 200 sq. ft. office space		office ticket computer, could be shared with other groups
Writers' News Manitoba - writers' magazine	500 sq. ft. office 100 sq. ft. reception 300 sq. ft. meeting 150 sq. ft. library	office equipment $4,000.00	Centrally located organization concerned with distribution, conference-sponsoring publicity mandate for literary and other arts.

6 B. Needs Extracted from Interviews and Letters

Dance

The need was presented for a 200-300 seat theatre in Winnipeg for use in choreographic workshops and for the presentation of independent artists or artists aligned with a company but performing outside of that association.

Due to the particular nature of professional dance (the necessity for a permanent repertory company as opposed to the pick-up casts possible in theatre or music, and the necessity for a dancer to work at his/her art full time), there are few independent professional dancers in Manitoba. Therefore this discipline did not show the diversity of opinion present in others.

Rural respondents noted the necessity for a sprung floor in facilities they might use. However, they spoke more frequently to the shortage of dance teachers (a programming concern) than about space or capital-related items.

Film

Actors, writers and other artists regretted the shortage of modern television and film facilities in Manitoba, and suggested that we would be left out as these production areas grew nationally through Pay T.V. and film capital allowance programs. Given the newly

announced Manitoba Film Office, this report can only pass this concern along to that office.

Individual artists such as Leon Johnson reinforced the Winnipeg Film Group's statement that a film theatre available for the showing of Canadian and Manitoba works is needed.

This report notes with concern the apparent tendency of the National Film Board and the C.B.C. to move prairie production and capital spending to Alberta. Perhaps the C.B.C. can be encouraged to proceed with its stated intention to develop a replacement office and production centre in Winnipeg.

Music

The single most frequent response was to reinforce the need for a 500 seat recital hall in Winnipeg. Such a hall is seen as crucial for the exposure of young professionals and the presentation of special interest programs. It is also desired for festival programming, but this need was spoken to less urgently than the first two.

Music critic Ronald Gibson, among others, presented the problem eloquently, and suggested the renovation of the Archives recital hall as the solution.

Concern was expressed in a number of quarters for the development of a conservatory. The hope is to upgrade

the quality of music education and to extend the music options available to young and very young (aged 2 and up) children.

Professor Lorne Watson of Brandon University fashioned this idea in a way that comes under the mandate of this study when he spoke of assembling spaces in day care centres and schools as a city or even province-wide "campus" for the conservatory.

Folk artists spoke to a need for a 300 seat theatre in Winnipeg for intimate performances, and for the presenting of rural artists to the urban audience.

Michael Snook, C.B.C. producer, proposed a New and Experimental Music Centre, requiring 2500 Sq. feet of space and some $50,000 worth of electronic equipment. This centre would be available to composers and performing artists for recording and presentations.

It is noted with regret that time and mandate did not allow this report to investigate the popular commercial music field, an industry which could conceivably benefit from judicious stimulation.

Publication

In their personal comments, publishers such as David Arnason of Turnstone Press spoke to the need for a warehousing, marketing and distribution centre. The proposition is that individual publishers are unable to deal with the somewhat monopolistic distribution

and marketing system but together could afford the computer hardware, warehousing space, layout equipment, typesetting and, possibly, printing equipment that would allow them to remain in the market.

Theatre

Access to a 200-300 seat studio theatre and a 500-700 seat theatre are the principle concerns of most Winnipeg-based theatre practitioners.

A 200-300 seat theatre is seen as needed for the development of original works, the showcasing of talent and the presentation of one-person and cabaret-type shows. This studio theatre is seen as a basic tool of the trade, without which the research and development aspects of theatre cannot occur.

The interest in a 500-700 seat house would seem to speak more to the desire for another production agency in the city than to individual artists needing such a plant for their own projects.

The shortage of rehearsal and administration space in Winnipeg was referred to frequently. The problem is not so much the lack of potentially usable space in schools or other places as the lack of a structure for dealing with these facilities. The individual artists regretted being forced into creating a

management superstructure before the work could proceed.

An idea possibly ahead of its time, but noted here for future reference, came from Robert Boucher of the Centre Culturel Franco-Manitobain. With the objectives of getting the work to the people, of celebrating summer and of providing community focus points in suburban areas, he proposed that a mobile stage be built. This stage would tour the suburbs during the warm months.

Some rural respondents spoke to a need for a theatre or for facility upgrading in their area. However, the principal theme of this group was the need for expert assistance in making the best use of the church halls or school gymnasiums that are available.

A few actors spoke to the need for a training facility. Actress Becky Toolan said such a centre was necessary for local professionals "to keep their skills alive, their quality alive, their self-respect."

This report sees this idea more as a programming concern that a space problem.

Visual Arts

The availability of studio space at reasonable rent is the principal concern of the majority of visual artists. They spoke to what they see as an undue burden on the young artist who may not have access to

this basic tool of his trade, and to the energy wasted in constant moving from one short-term lease premise to another. Some spoke to the establishing of a visual artists' co-op as a solution. Painter Betty Dimock, for example, suggested the Confederation Life Building on Main Street for such a venture. Craftsman Ross Dobson is promoting such a co-op through the Manitoba Visual Arts Centre. Gordon Reeve of the University of Manitoba School of Art suggested that the Manitoba Arts Council offer space subsidy in addition to or even in lieu of grants to the less-proven artists.

An extension of this concern over studio space was the need for storage space.

There was near unanimity that there is insufficient opportunity for public display. There was no consensus on how this problem could be resolved. Some suggested a new public gallery dedicated to the showing of contemporary Manitoba artists. Others felt that the Winnipeg Art Gallery should change its policies, if need be, in order to do more of this display work.

One expressed need was that of special purpose equipment on a rental basis. Don Proch identified print shop, welding, woodwork and framing tools and equipment as examples of machinery that many artists have occasional need of, without the rate of use justifying

personal purchase. (This is the essential purpose and method of the Winnipeg Film Group, which can serve as a model.)

A resource and information centre was a clearly indicated need. Tony Tascona was the most passionate of the proponents of this concept. He spoke to the need for a centre which would be a clearing house for information and ideas, a centre for visiting artists giving lectures and demonstrations, a common meeting ground for the various arts, an interpretive programmer of video tapes and other displays explaining the processes of art to the public and an archival recorder of the artists and their work.

Somewhat tangential to this report, a number of artists suggested a co-operative purchasing and marketing agency.

Writing

Some authors, such as Sandra Birdsell, felt strongly that a writers' "retreat house" was a high priority. They find that they cannot escape from family and other pressures to concentrate on their work.

Alfred Silver and other playwrights spoke to their need of access to a studio theatre for play development. This has a clear programming implication for they would require the personnel, not just the

space, to provide the service required.

Author Larry Krotz was but one of the authors who spoke in terms of needing a "community centre" for the arts. What he found disadvantageous about Winnipeg was the absence of places where writers and other artists meet to exchange ideas and work on cross disciplinary projects.

The North

Needs north of the 53rd are somewhat different from what can be generalized about the south.

The only pure arts facility is the National Exhibition Centre at Leaf Rapids. In the absence of specialized spaces, communities have made use of schools, libraries and recreation facilities for arts use. In the degree of co-operation achieved with recreation and other interests, certain northern communities could serve as models for some of the southern groups.

Generally northern respondents spoke to the need for:

1) Matching grants for equipment; sound and lighting systems, pottery wheels and the like are in short supply. Specialized equipment is hard to transport, therefore a lower rate of use can justify its purchase than in the south.

2) The upgrading of existing buildings, as opposed to new construction. A number of recreation facilities have been built in the north in the last few years. These

facilities were planned with little regard to arts usage. Respondents blame themselves, for they see the arts have acted as a shy and weak lobby. They also accept that, given the construction of a new recreation facility, it is unlikely that a community would entertain building a second plant for arts use.

Pressing needs are for storage space, as the shared use of rooms leads to a major vandalism problem if the equipment and work in progress cannot be locked away, and for workshop rooms with proper ventilation, light, sinks and floor surfaces.

3) Capital and operating assistance programs, tailored to the particular problems of the north. For example, there are few community pianos, in part because of the expense of bringing in piano tuners.

An equipment "bank" was proposed by Lorna Rogan of Flin Flon. She suggested that such a bank could maintain and loan special purpose occasional use items such as a band shell, a dance floor, a tour light and a sound system for use throughout the north.

7. SOURCES OF CAPITAL FUNDS FOR THE ARTS

FEDERAL

1. Cabinet

   Cabinet will, on occasion, approve an exceptional request for assistance to an arts construction project. These projects are generally very large or are tied to a national event such as Centennial.

2. The Canada Council

   The Canada Council does not involve itself in capital projects. A portion of its operating grants to organizations are used for equipment, and it does make allowance for artists' materials costs in its calculation of grants.

3. Canadian Mortgage & Housing Corporation

   Through urban revitalization projects such as Harbourfront in Toronto or Granville Island in Vancouver, C.M.H.C. has, on occasion, indirectly under-written certain of the costs, such as land acquisition, of arts capital construction.

4. Heritage Canada

   Heritage Canada has an annual budget of $1.6 million. It has used some of the funds to catalyse the reclamation of heritage buildings a few of which are used for arts purposes. The organization now seems to be withdrawing from the direct funding of building restoration in favour of a lobby/activist role on a national scale.

5. The Department of Communications, (formerly the Secretary of State) Arts and Culture Branch

   Performing Arts Capital Assistance Program: For the past two years there has been a moratorium on this program. The program did provide up to one-third of the costs of construction or renovation with no ceiling on the size of the eligible project. The yearly budget was $3 million.

The moratorium will be lifted, possibly by the time this report is published. The new terms of reference have not been announced, nor is it known if this program will continue to be funded from consolidated revenues or by lottery income. There is a huge backlog of requests.

6. Manpower and Immigration

Job creation programs have been used to pay some of the labour costs of arts capital projects. This use of job creation monies is incidental to the basic purpose of the programs, and has decreased over the past 10 years.

7. The National Museums Corporation

1. The Capital Assistance Program has a $1 million annual budget. This program funds planning studies, construction and refurbishment of art galleries and museums. It is limited to relatively modest projects.

2. Specialized Museum Capital Program

The National Museums Corporation is entitled to designate one museum per year for cost-share participation. The budget is up to $1 million per annum.

3. Pending lotteries-based program

It is not clear if lotteries monies for Museum capital will be routed through the Department of Communications or the National Museums Corporation. Regardless, the prediction is that these funds will be used for larger projects and not displace the Capital Assistance Program.

PROVINCIAL

1. Cabinet

The Government of the day has directly authorized expenditures for projects. These projects are generally large and are often tied to an event such as Centennial.

2. Department of Cultural Affairs and Historical Resources

Some $370,000 of appropriations money was assigned in fiscal 1980/81 to capital. These funds were used in the repair and

upgrading of the Centennial Centre, the Museum of Man and Nature, the West-Man Auditorium, the Ukrainian Cultural and Educational Centre and Le Centre Culturel Franco-Manitobain. A further $70,000 was assigned from lottery monies to the capital needs of multicultural centres.

3. Job Creation

   As with the Federal programs, a small amount of these monies have paid labour costs on arts projects.

4. The Manitoba Arts Council

   The Council does not participate in capital projects. It does accept some equipment costs in its consideration of grants.

CIVIC

The City of Winnipeg accepts responsibility for civic arts facilities (The Playhouse Theatre, Rainbow Stage) and pays the bulk of capital costs associated with them.
Cities and municipalities generally participate in special projects, and will contribute to the operating costs of resident groups, but do not have a formal process or formula for participation in arts capital projects per se. It would appear that civic governments prefer to retain an equity in arts capital projects.

FOUNDATIONS

The Winnipeg Foundation

This foundation will entertain capital requests. Budget constraints limit it to accepting a relatively small percentage of the total costs. It has a preference for its money to be used as seed capital to get the project rolling. Applicants must be based in the City of Winnipeg.

The Richardson Century Fund, and
The Mrs. James A. Richardson Trust Fund
These two foundations are open to projects throughout Manitoba. They accept capital-related requests, and do not have a formula for participation.

National & International Foundations
With a few exceptions, the Devonian Foundation's work with art galleries being one, the London, England based Gulbenkian Foundation being another; these are not a fertile source of arts capital.

PRIVATE AND CORPORATE DONORS

Individuals and corporations give at their own discretion. Some fundraisers claim that capital, due to its limited nature, is more easily raised than operating donations. Challenge grants and other forms of matching monies have been successful in increasing donations. Manitoba is disadvantaged in that it has few head offices of large corporations, corporations generally being most generous to their principal locale.

8. PRINCIPAL ARTS FACILITIES

(N.B. Optimum use rate for a performing arts facility is around 300 days, the balance of 65 days is usually needed to allow for changeovers and setups. Use days referred to are for the 1979/80 season.)

The Manitoba Centennial Concert Hall

There are 2,263 seats. The fee structure ranges from $450 to $1,750 per evening, depending on the circumstances of the renter. The hall was used for 300 days last year, 92% for performing arts events, the balance for rallies, services, graduations or educational activities. Low season is July and August.

The Hall lacks sufficient rehearsal space for symphony or Philharmonic Choir use. It is somewhat short of washroom facilities for audience use, and is short of storage space for musical instruments and specialized equipment.

As an organization, the Centennial Centre Corporation believes a studio theatre is badly needed in Winnipeg, and would be interested in acquiring and managing such a theatre. The Corporation has had informal discussions with the City of Winnipeg, exploring the possibility of its assuming responsibility for the Playhouse Theatre.

The Corporation anticipates a steady rise in its maintenance costs as its plant ages, and is concerned that the present system of funding such expenses through the Department of Cultural Affairs grants will prove inadequate. The Corporation is further concerned that the hall's rate of use may not continue to be as high as it is. The Corporation might be encouraged to entertain the possibility of itself acting as a sponsor and promoter of the arts, as opposed to the responsive role it presently holds.

The Planetarium Auditorium

There are 287 seats in this hall, purpose-built as a Planetarium. No fee structure is established as a rental hall; it presently has very limited use potential as a rental hall. As a Planetarium, the organization lacks sufficient office and workshop room for the staff. To enhance the hall's potential for rental use, the Planetarium is exploring the possibility of placing the Zeiss projector on an elevator (at a cost of $200,000), allowing it to be dropped below floor level, thereby converting the space into a theatre-in-the-round. As such, it could present multi-image movies, musical events and theatre performances both traditional and experimental. This would allow the organization to remain in the forefront of planetarium programming exploration, to serve other sectors of the arts and science community and to involve a new audience.

The Planetarium Lecture Hall

This is a lecture hall with some further use as a film projection hall. It has been used on occasion as a live theatre, but is not suited to the purpose. It is not economically upgradable for dance or theatre use.

The Playhouse Theatre

Discussed in Recommendation 8. A deteriorating facility, but a sound building, with decreasing popularity with bookers. Use rate of 135 in 1979, down from 210 in 1975, the rental is $800 - $1,000 minimum, including basic crew. Lacks a good piano and sound system.

The management suggests that the parking lot between the Playhouse and M.T.C. be developed as an entertainment complex with a restaurant, dance hall and shops, as a strategy toward revitalizing the city core.

Centre Culturel Franco-Manitobain

Theatre seats 307. Gym (used on occasion for presentation) holds 540. There are 250 use-days.

The Theatre requires a curtain ($30,000), sound absorbers for the walls to reduce sound reflection ($2,000). The complex lacks a rehearsal hall (1,600 sq. ft. optimum).

The organization is concerned about the increased maintenance costs it will face in five years' time. The Centre's manager believes Winnipeg should have a cultural centre to allow the viewing and comparison of all the cultures present in the Province.

Manitoba Theatre Centre

Main stage seats 796, has 295 use days, rents for $350 to $600 per day depending on circumstances of renter. Slow season is the summer months. The lighting control and sound system presently require replacement. This, plus a tour sound system, will cost $300,000.00.

Warehouse Theatre seats 230, has 310 use days. Requires more rehearsal space, meeting room and workshop space.

M.T.C. management is concerned that rural facilities be upgraded to allow for increased touring.

Muriel Richardson Auditorium at the Winnipeg Art Gallery

Seats 300, rental cost is $150 for evening, $125 for day, $75 half day. Approximately 250 days of use, summer is slack. Has marginal acoustics and rudimentary light control system. The Art Gallery is considering an equipment and stage facility enhancement project.

Westman Centennial Auditorium, Brandon

Seats 827, had 280 use days, including use for socials. Has needed roof repairs ($50,000) for some time; management has difficulty getting sufficient capital for this work.

Other respondents in Brandon suggested an orchestra shell and a sound system would benefit this facility, also that less emphasis be placed on earning income so that more special interest arts presentations be offered.

Tech-Voc School Theatre

An example of an exceptionally large school theatre, eager for increased community use, it seats 600, had 35 uses last year. Rental is under $100 per day including 4-person student crew. Sound is poor, audience seating is poor. Additional rehearsal and set construction space is needed as a teaching tool and a service to user groups. They may also wish to upgrade the Front of House for audience benefit. Management would also like to add air conditioning and more washrooms.

Manitoba Theatre Workshop Studio Theatre

Seats 100 - 125, had 185 use days; rental is $25 per day plus technician. The space requires general upgrading, equipment improvement, seating replacement.

The organization wishes access to a 500-seat hall.

Winnipeg Art Gallery

A major public gallery with 26,000 square feet of exhibition space. Endorsed as a National Exhibition Centre, which means that it has the security and environment controls which allow it to host major touring exhibits.

Leaf Rapids National Exhibition Centre

A public gallery with 1,200 square feet of exhibition space. The only National Exhibition Centre accredited gallery in the province besides the Winnipeg Art Gallery.

Arthur Street Gallery (Plug In Inc.)

A public "parallel" gallery with 2,500 square feet of exhibition space, dedicated to the showing of contemporary art. This gallery is threatened by the loss of its space when its lease expires in April.

Cultural Centres

Most of the cultural centres in Manitoba (there are 8 or 11 depending on criteria applied to define them) are dedicated to the preservation of a particular ethnic culture. Their art exhibition policies reflects this mission; but they are not necessarily exclusive to it. The largest in terms of exhibition space is the Ukrainian Cultural Centre with 5,300 square feet of gallery space.

There are two community cultural centres with their own buildings, the Viscount in Neepawa and the Dauphin Allied Arts Centre. Both use hallways to exhibit art. The Viscount also, on occasion, uses a nearby school.

Community Galleries

Are usually a room in a library, a hallway in a school or a space in a recreation centre. They generally have poor security and environment control and, therefore, have great difficulty hosting touring exhibitions.

The Portage and District Arts Councils' gallery is probably the most sophisticated of the community galleries and could serve as a model for others to emulate.

The University of Manitoba

The School of Art operates Gallery 111 as a teaching tool, a means to exhibit student art and as a gallery open to the community.
The Janet Ian Cameron Gallery in the Student Union Building would seem to be primarily a service to the student body but it is also open to the community at large.
The other two universities do not offer the same degree of gallery service.

Commercial Galleries

They experienced a quantum leap in growth of numbers in the past decade, reflecting the increased public interest in visual art.
Some gallery owners suggested that a gallery district in Winnipeg would aid business, and in so doing aid the artists that the galleries serve.

Archives Gallery

The Archives Gallery is the front lobby of the Archives Building on Vaughan Street. It is not an ideal display space. The ceilings are too low, the space is divided into too many sections, harming thematic presentations of work, and it is too decorative. That said, the Department of Cultural Affairs and Historical Resources deserves much praise for taking the initiative to set up and program this space for public display of Manitoba art. The fact that it is booked two years ahead shows its value.

9. SOURCES OF SPACE AND BUILDINGS

At the outset of this study, it was intended that a list of spaces and buildings suitable for arts use would be assembled. Because the list of available space is in constant flux, this objective was dropped in favour of what follows, a generalized discussion of sources of space.

The City of Winnipeg

The City will experience a space shortage of its own when it loses 10 Fort Street in 1984. Therefore, it is examining its present holdings with an eye towards conversion of some buildings into office space.

The Land Surveys and Real Estate Department holds properties pending their demolition or re-use. The City will rent these properties. Certain of them, such as the Hydro buildings on the north side of Portage, command a full commercial rate, and are, therefore, unattractive to arts use. However, a list of other holdings which could be made available on a short or long term lease would include:

- The Miner Rubber Building, 435 Cumberland Avenue, held pending demolition for street widening which may not occur.
- Four small buildings at Notre Dame and Dublin now used for cold storage.
- The Franciscan Friary in St. Charles, now available.
- Fire Hall at Osborne & Arnold, available within three years, assuming the ambulance service is relocated in hospitals as planned.
- Fire Hall at Stadacona & Talbot, partly used by ambulance service, already has a tenant for the rest of the space.
- St. Boniface Fire Hall on DuMoulin - Social Services and Family Court are now using it. Probable that senior citizens' groups will get more space as it comes free.

- Fire Hall at Lipton and Westminster will become available, assuming ambulance relocation.
- Fire Hall at Wilton & Dorchester. Used by Works and Operations for storage. Could be available if planned works and operations central depot is built, 2 to 3 year time frame.
- Fire training centre, Sanford & St. Matthews. May be surplus by 1985.
- Small public works building at Redwood & Fife; city unsure about its future use.
- The city has a land assembly north of the Parkade on Princess. There are four buildings on this property currently used for storage. This land was a joint civic/Provincial land assembly for a projected law courts building which will not now be proceeded with. The disposition of these properties is uncertain.

The City may also be amenable to proposals for the use of the Drake and Bawlf Blocks on Princess Street. These are heritage buildings, in poor condition structurally, but which could be restored.
The City acquires private homes in the course of its operations. Some of these residences are held for a few years; a few are of historic value. The City may entertain a proposal from visual artists for use of certain of these premises as studios.
The Board of Commissioners, the City's senior administrative body, has authority over the disposition of properties.

Heritage Buildings

There are a number of buildings which have been listed and which remain in private hands. These include the Hamilton and Commerce banks on Main Street and the Bank of Nova Scotia at Portage and Garry.

- The Empire Hotel on Main is in poor condition structurally, and it is unlikely that the present owner would sell.
- There is unrented space in the Ashdown warehouse on Bannatyne.
- The Confederation Life Building on Main Street, which may be used for Federal government offices, has been vacant for a number of years, and has potentially good visual art studio spaces.

There are a number of architecturally interesting buildings in the Market Square area such as the Galt Building (113 Market Avenue) which are privately owned. Due to their post and beam construction, they are primarily of interest for visual arts studios and galleries. There are also old manufacturing buildings in South Point Douglas that could be converted.

- The Odeon Theatre on Notre Dame is available for purchase. This was the famed Walker Theatre before its conversion to a movie house in the '30s. The original stage, fly gallery, upper balcony and other features are still in place, hidden behind false walls and a false ceiling. This building could be restored to a truly excellent contemporary standard theatre, seating some 800; the cost, however, would be high - up to $6 million.

Province of Manitoba

- Owns 442 William Avenue. An old normal school of 20,000 square feet that has structural problems and is in generally poor shape. It is presently vacant and may be condemned.
- 16 Martha Street, a gutted red brick building which is unused. (The Ukrainian Cultural Centre has indicated an interest in this building.)
- Parts of Fort Osborne Barracks may become available when the

Motor Vehicles Branch is relocated and Family Court is moved downtown (5-7 year time frame).

- The old Pas Jail will become redundant.
- The Archives Recital Hall (discussed in Recommendation 7).
- The old Brandon Jail (of Heritage interest).

Manitoba Telephone System

The Telephone System is expanding, therefore, has little surplus space. There are a few 16 x 10 exchange buildings in the rural areas that are empty. The exchange building at Salter and Burrows may be free in the mid '80s. The System may be agreeable to lending art display space in its offices and sales buildings.

Churches

The parish churches - Anglican, United, Roman Catholic - have been the hardest hit by the population shift to the suburbs, with the result that certain buildings have become surplus to their needs. The churches that gather their congregation from a wide geographic area such as the Mennonites, do not seem to be experiencing the same degree of problem. Nationally, churches are tending to rent spaces within suburban malls or other commercial properties, as opposed to building their own.

The parish churches can be expected to further reduce their inventory of owned buildings over the next decade. However, some churches, such as Knox United, have foundations which allow them to maintain the building even if congregation figures are low.

Church buildings are generally controlled by the congregation, even if the title is held by the Church proper, therefore, the congregation is the proper group to approach with shared use or acquisition proposals. Congregations that have decided to dispose of a building may look favourably on arts or social service uses.

A complicating factor from the Church's perspective in disposing of a property is that zoning regulations often limit what may be done with the property.

One model to consider is that of the Vancouver East Cultural Centre. This arts group gained a favourable lease from the Presbyterian Church for use of an abandoned church building. The V.E.C.C. restored the building, using their own resources. The city then agreed to buy the church for the price of the land ($250,000) and offered a long term token cost lease to the arts group. The result is that the church received value for its property (though not for its unmarketable building), the city added an appreciating commodity to its holdings at cost and aided the conversion of an eyesore into a community benefit, and the arts group gained a facility at minimum cost to itself.

Schools

Only Winnipeg city divisions were canvassed. They were asked if they have surplus space in schools, if they would entertain arts groups soliciting use of that space, paying rental in cash or service, and if they anticipate entire buildings being disposed of in the near future.

The appropriate person to contact with a proposal is the Secretary/Treasurer of the Division.

Assiniboine South	No surplus space.
River East	Shift in population has led to half of the division being overcrowded, the other underused. The use of excess space is under review. Will allow use of schools by community outside of school hours.
St. James	Has some work and storage space for rent in schools; will rent school theatres.
St. Boniface	May have two redundant schools in next two years. Will rent space in schools to arts groups.

Norwood	No surplus space.
Fort Garry	No surplus space.
Transcona	Has occasional free classroom, very interested in using foyers and halls for art display, encourages community use of schools.
Seven Oaks	Two small schools may become vacant. Will rent single classrooms.
Winnipeg No. 1	May be disposing of some schools. Will consider rental of surplus classroom space.

Parks and Recreation

As a general principle, Parks and Recreation authorities are eager to increase their arts and crafts programming. Depending on the division and the time of year, they may be in a position to trade space use by the artist for services rendered to the community. If the arts group is community based, and depending on the space available to the division, they may consider assigning a space for the full time use of an arts group which does not necessarily provide teaching or other services. The recreation supervisor for the area is the appropriate person to contact.

Private development for arts use - examples in other provinces

The arts are not sufficiently profitable that a commercial interest can build a theatre and expect to make a profit. However, there are numerous examples of civic and other authorities offering incentives such that the builder does find such a project sound business. Mayor Lindsay of New York, concerned about the degeneration of Broadway, offered hotel builders relief from height restrictions if they were to put a theatre on the main floor. The resulting new theatres helped in the Broadway revival.

The Ontario Arts Council and the City of Toronto are well advanced in negotiations with the renovator of the old Eaton's block. In return for bylaw relief and other concessions, the renovator is expected to restore the 1000-seat Eaton Auditorium and turn it over

to a board of citizen trustees who will operate it at break even.

In Calgary, a developer is building a children's theatre into a mall as a public service and a traffic generator. Also in Calgary, the Lunch Box lunch time theatre is moving into a theatre built for it in an office tower. Again, the developer is providing the theatre as a service and a traffic generator.

In Quebec City, a $20 million whole city block development now under construction is an exemplary example of civic, commercial and cultural interests combining to their mutual benefit. The development will be two-thirds commercial (office tower, condominium, boutiques, parking and two movie theatres) and one-third cultural (library, 300-seat theatre, a puppet theatre, rehearsal rooms, etc.).

The City expropriated the land. The $20 million construction costs are financed by La Federation des Caisses Populaires as a profit-making business venture. No private or government subsidy money is being used in this project. After thirty years the City will get title to the cultural component for one dollar. Twenty years after that the City will get title to the rest of the project for another dollar.

The City has spent monies in its expropriation of those properties that it did not own in the land assembly. In return it gains a renewal of a decaying neighbourhood, an enhanced tax return and, eventually, title to the property with improvements in place.

The cultural components gain a new home at reasonable rent. The investor did not have to acquire the land and gets a traffic generator and has guaranteed rental of one-third of the development, courtesy of the cultural component.

These examples of cultural and private enterprise aiding each other are not strictly transferable to our present circumstances, given the current low level of property development in the province, but are worth noting for future reference.

THE EXISTING PUBLIC BUILDING AS AN ARTS CENTRE

STRATEGIES TOWARD REVITALIZATION

PREPARED FOR
THE MANITOBA ARTS COUNCIL
SPACE AND CAPITAL REQUIREMENTS STUDY

BY

DUDLEY THOMPSON, ARCHITECT
in Association with
BARKER AND GUSLITS ASSOCIATES

NOVEMBER 1980

mark e. guslits m.r.a.i.c./ eric j. barker m.r.a.i.c. ● 26 edmonton street, winnipeg, canada, R3C 1P7 ● (204)956-0938

BARKER and GUSLITS associates
architecture, research & planning

One theme of the body of the Space and Capital Requirements Study is that performing arts groups should be encouraged to share space in existing public buildings. The intent of this chapter is to illustrate graphically why this can make sense and how a group can begin to look for an appropriate space with this in mind.

A. WHY REVITALIZE AN OLD BUILDING:

1. ACCESSIBILITY - The old building has been a part of the community for years - local people have used it or walked by it often and probably have seen many changes in its function already. People usually accept a revitalization gladly as it improves the area without destroying its character. It is often easier to encourage someone from the neighbourhood to come to a play, movie or art display at the old school on the corner rather than have them come to a new building on the corner or the often - intimidating downtown cultural institutions. De-centralizing of arts facilities throughout neighbourhoods increases community sense of ownership and ease of contact.

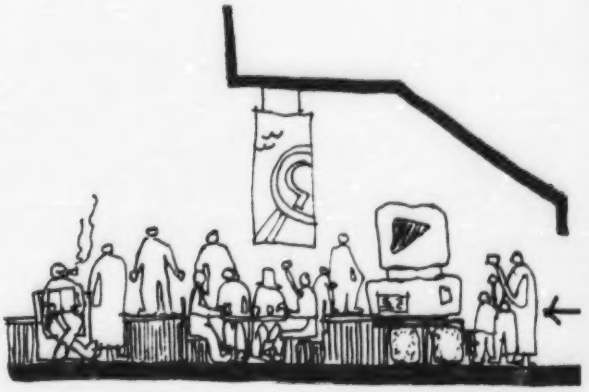
2. ADAPTABILITY - Many old buildings are only partially utilized and with rising energy and operating costs, more owners are looking for partners to share space usually at affordable rates. Older buildings were designed and built at a time when space was not as utilitarian as it is today and usually they have exciting spaces that with a little imagination can be adapted to a new use.

3. FLEXIBILITY - By locating in an existing building, initial income can be invested in programming not in the physical plant. As elements of programming prove their value and others are discarded, the space can be transformed boldly in accordance with tested ideas, not just theoretical notions.

B. HOW TO MAKE THE BUILDING WORK:

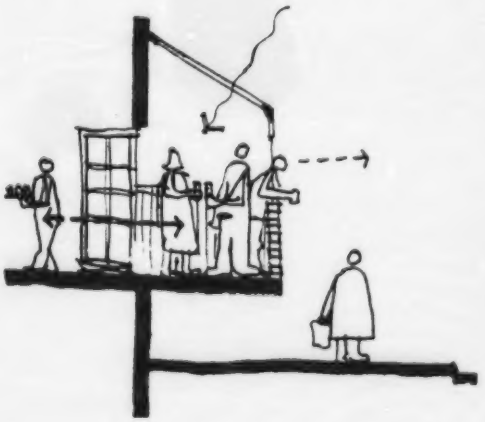
Most public buildings were usually designed for a single use and for a specified user group - a library for reading, a Church for worshipping, a club for socials. They did not have to reach out to contact the community and compete against electronic media and consequently were often closed to casual contact. If arts groups are to revitalize older buildings successfully, it will be necessary to begin to think creatively about ideas to open monolithic buildings to the community. Here are several ideas:

1. DIVERSITY CREATES VITALITY - The greater the number of groups or activities in a place, the greater the opportunity for people to meet informally together and share ideas. If a neighbourhood resident sees many people go into a building s/he is more likely to wander in or talk to someone. Also a diversity of groups in a space can enable support facilities such as a cafe/bar, a workshop, an arts library, duplicating services, a gallery/display area or a lounge/ reading room that provides a meeting place for interchange between the artistic and residential community.



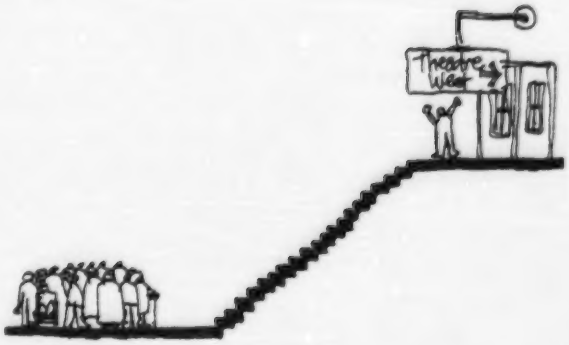
2. MARKETPLACE OF SHOPS - Try to make all the groups in the building visible on the outside to enable the passer-by to see the building not as the same dull old Movie Theatre but as a series of little shops. This can be done simply by bold signage or better yet with individual access - perhaps with a new door in a basement wall and new steps leading directly to the street. People can then make contact with the theatre group as they would the corner grocer.

3. OPEN EXTERIOR WALLS - Changing a stained-glass window to a door and adding a narrow balcony overlooking a sidewalk provides a dynamic statement to the community that the building has opened up - it also increased contact between inside and outside and breaks down the isolation of an institution. A further extension of this idea would be to add a glass roof and wall to enable use in the long Manitoba winter season.

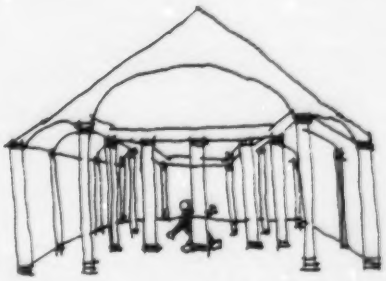


4. OUTDOOR PLAZAS - Use the often-wasted spaces around public buildings for outdoor events to spark interest in a captive audience as they walk or drive nearby. A few umbrellas, chairs and a stand to sell simple lunches can provide the excuse for a noon hour audience. A location in the sun, the Church steps and a Mediaeval arched doorway can provide a magnificient stage set!

C. DETAILS TO REMEMBER:

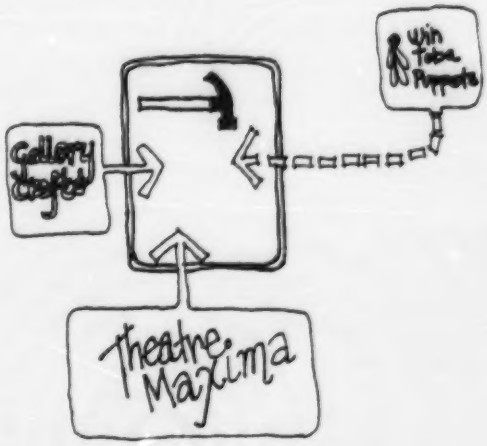


1. LOCATION - Even a free space is not a bargain if it is not accessible to an anticipated user group - a building with many stairs to climb, or located too far off a bus route or without adequate parking might not attract an anticipated audience. The space should be located in an area where there is already or potentially an active street life in order to build on existing patterns of activity.

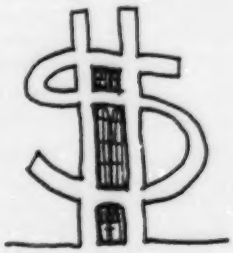


2. SPACE - As important as the location of the facility in the City, is the nature of the interior space. A building that has been used for large group activities is usually preferable as it was built with larger structural spans and more fire exits. The more you can accept a building essentially as you find it to satisfy structural constraints and fire code regulations, the quicker you will be able to begin and the more funds you will be able to allocate to improving the quality of the space. Secondary space considerations should focus around acoustics and access to a loading dock.

3. NEEDS - Utilizing an existing building does not have to mean that you must revitalize a total building or sign a long-term lease - you can begin by making arrangements to use a basement room for rehersal and the chancel of a Church for the performance. Try out the group, the audience and the location before you make any space commitments.

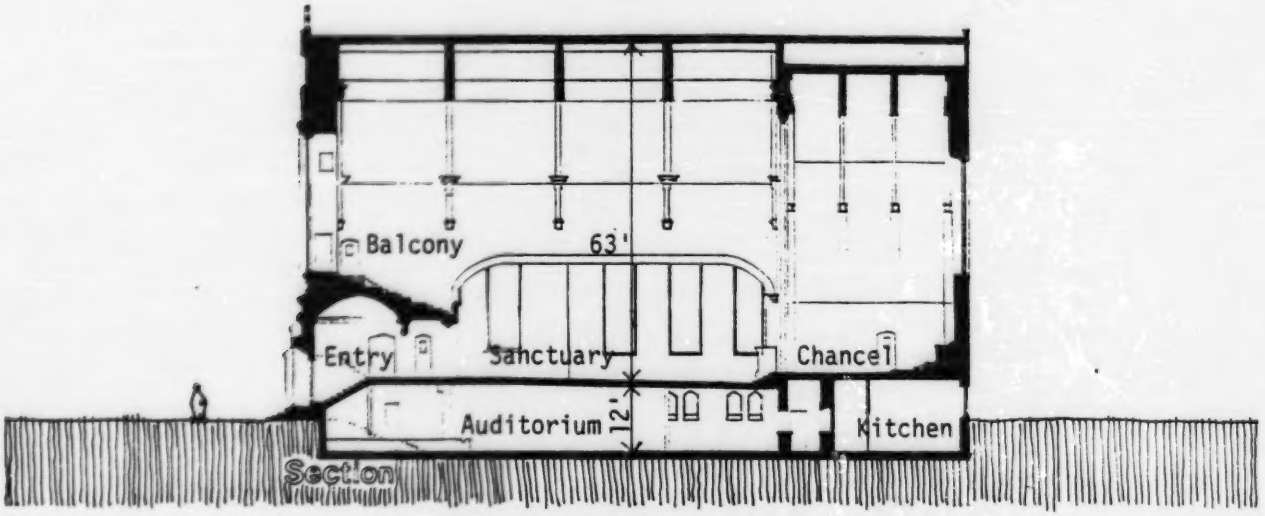


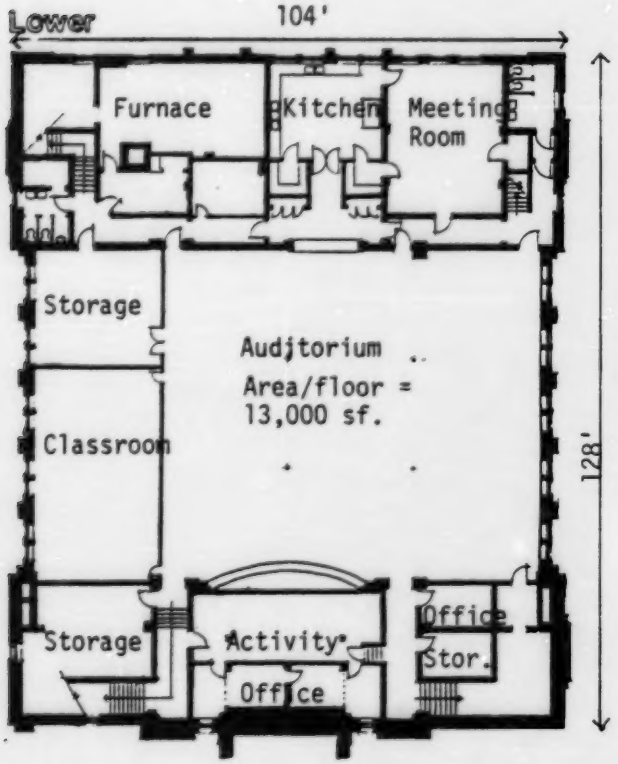
4. FLEXIBILITY - When organizing a space, care should be given to making it as multi-functional as possible to enable the possibility of other groups and activities to use the space. This allows your group to reduce its overhead by outside rentals, or to allow greater possibilities by sharing costs - building a workshop for several groups to use that one group could not afford itself.

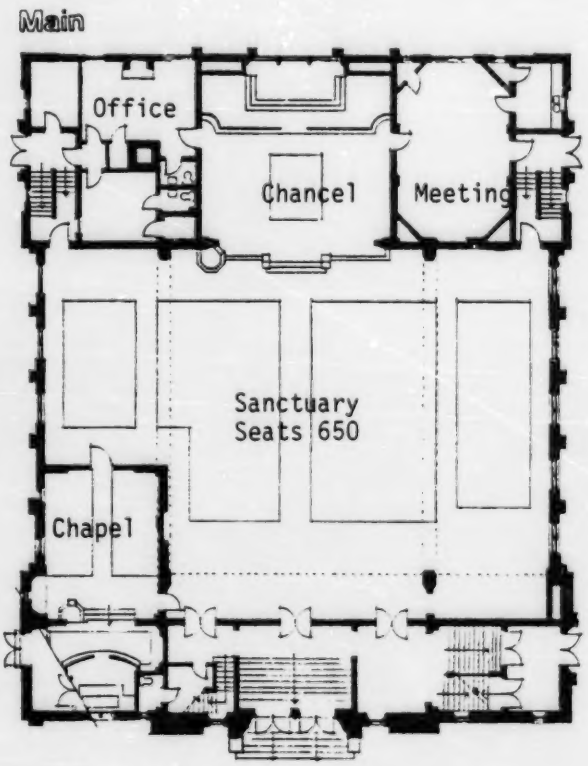


5. FUNDING - People often regard revitalization of old buildings as second-best and dream of the time when they will build anew. This is often because once settled into an old building, most energy and funding is concentrated on program with little left over to systematically revitalize the building. If existing buildings are to be experienced as valuable places for arts activities, they must be revitalized with the energy and funding on a similar scale to new buildings to enable them to contribute fully to community life.

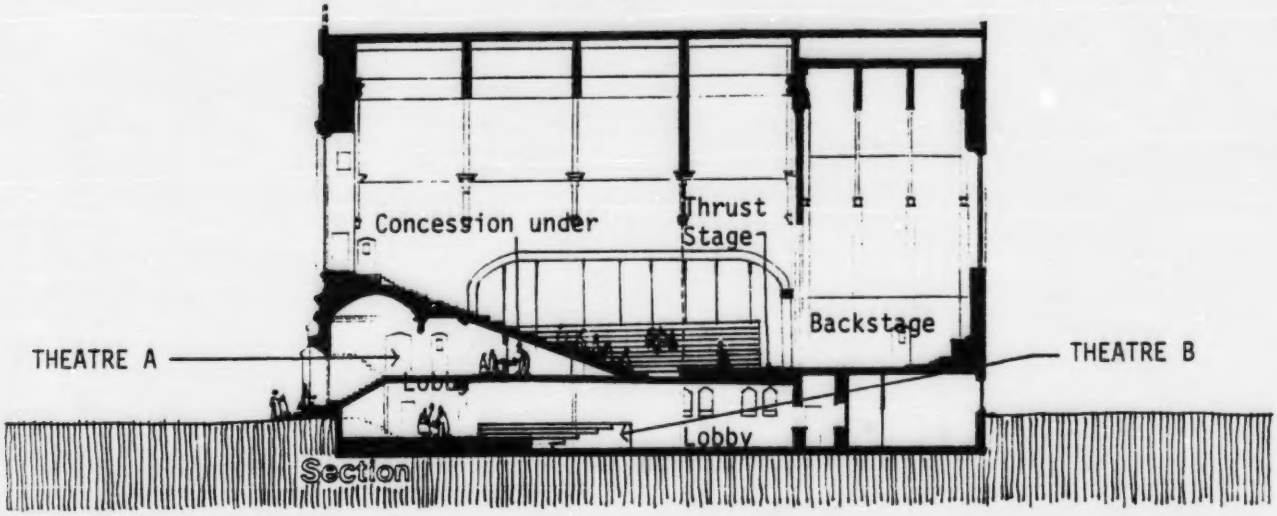
D. AN EXAMPLE OF REVITALIZATION OF AN EXISTING BUILDING:

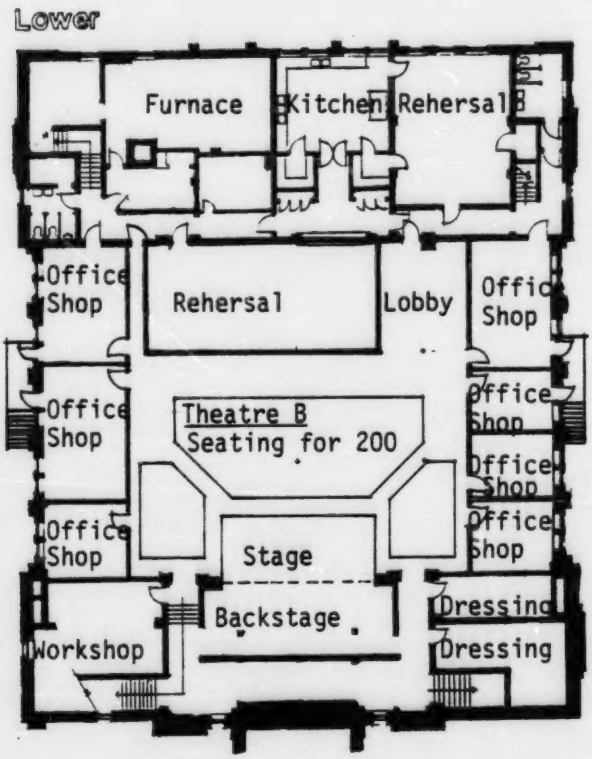


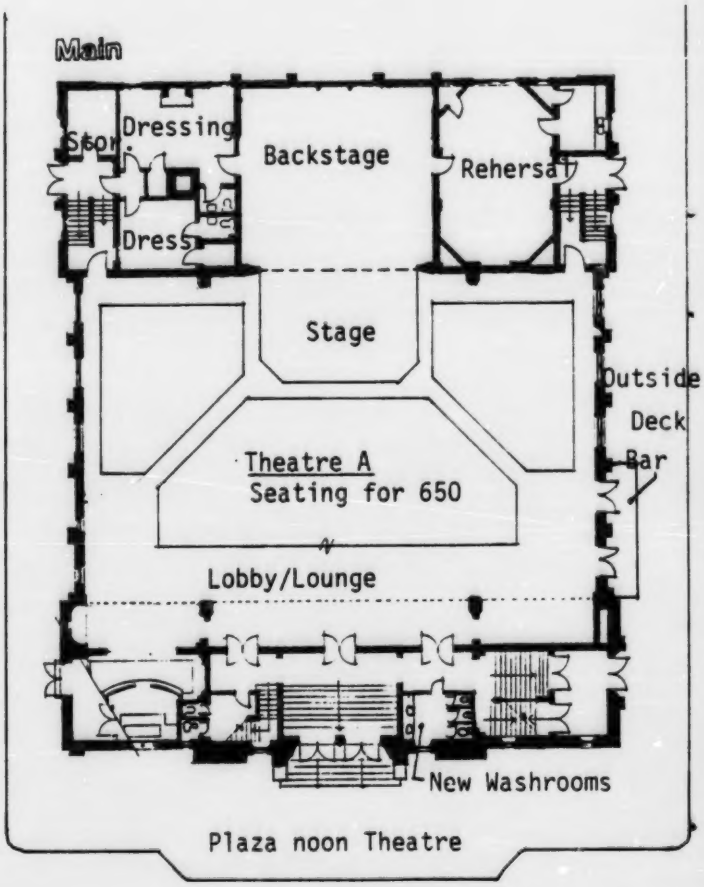




a. EXISTING PLANS - These plans are a typical example of a turn-of-the-century Church building with sanctuary on the main floor and an auditorium in the basement.

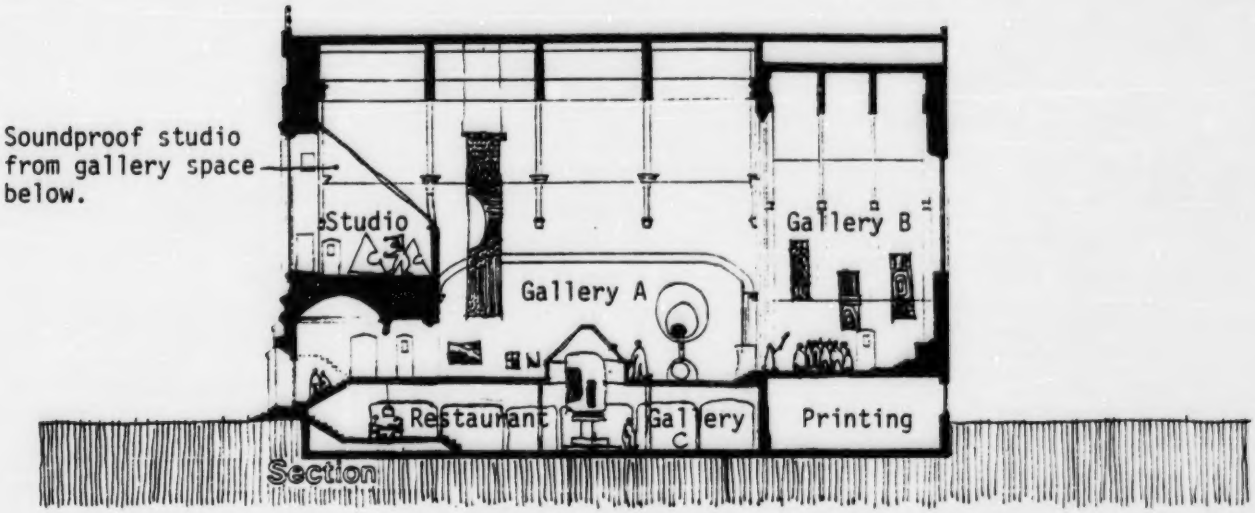


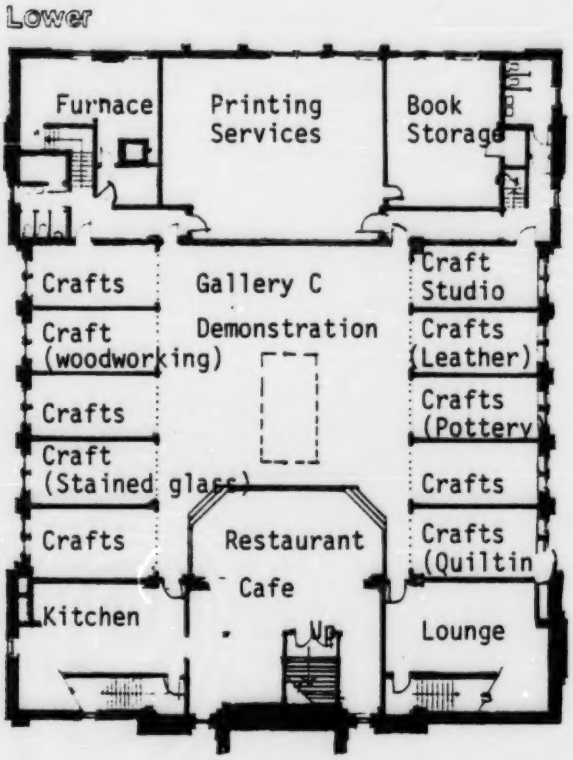


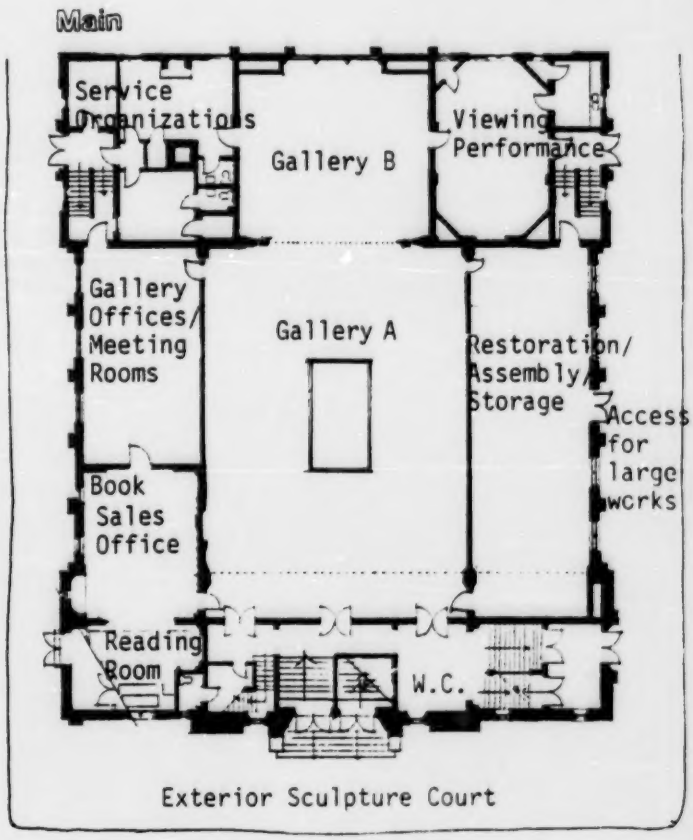


b. PROPOSED PERFORMING ARTS MARKETPLACE:

A large Theatre with a thrust stage is proposed for the main floor with seating as an extension of the balcony. A more intimate and flexible Theatre is in the basement with surrounding shops/offices for varied arts groups.







C. PROPOSED CRAFTS/VISUAL ARTS GALLERY:
The main floor is the proposed home of two visual arts galleries with offices and assembly areas under the side aisles and a studio in the balcony. The basement has a restaurant/cafe overlooking a third gallery with 10 craft studios for local artisans opening onto this space.

The following are but a few of the many excellent books available on the topics of building planning and renovation. These five titles are on file at the Manitoba Arts Council office.

Community Arts Agencies: a handbook and guide.

Pub.: American Council for the Arts
570 Seventh Avenue
New York, N.Y. 10018

Encore: Recycling Public Buildings for the Arts

Pub.: Corpus
1450 Don Mills Road
Don Mills, Ontario
M3B 2X7

In co-operation with the Department of the Secretary of State and the Canadian Government Publishing Centre, Supply and Services, Canada.

Winnipeg's Historic Warehouse Area: Its revitalization through conservation.

Pub.: Heritage Canada and the Manitoba Historical Society
M 211 - 190 Rupert Street
Winnipeg, Manitoba

Olympus on Main Street: a process for planning a community arts facility. by Dr. Joseph Golden.

Pub.: Syracuse University Press
Syracuse, New York 13210.

A Facility Development Workbook - A Planning Guide for the Development of Buildings to Accomodate Non-profit Arts Activities.

Prepared by Brian Arnott Associates; Ministry of Culture and Recreation, Ontario.

11. INDEX OF INDIVIDUALS INTERVIEWED

Aarons, Anita; Director, Harbourfront Gallery, Toronto
Arnason, David; Chairman, Publications Subcommittee, A.C.P.
Aiello, Remo; Recreation Specialist, Winnipeg Parks & Recreation
Allen, Joe; Civic Properties, City of Winnipeg
Allen, Keryn; Curator, Winnipeg Art Gallery
Bailey, Nadya; Department of Cultural Affairs and Historical Resources
Barber, Steve; Market Street Project
Barnet, David; Professor, Drama Department, University of Alberta
Bartolini, Michel; Director, L'Atelier Continu, Montreal
Beattie, J. Brian; Project Analyst, Capital Support Unit, Ontario Culture
Bianchi, Lynette; Program Co-ordinator, P.A.F., Long Island, N.Y.
Boucher, Robert; Information Officer, Centre Culturel Franco-Manitobain
Boyce, Henry; Parks Canada
Bracewell, Shirley; Norman McKenzie Gallery, Saskatoon
Breault, Roger; Recreation Director, Medicine Hat
Burgess, Kenneth; Mayor, City of Brandon
Canadian Artists Representation, Manitoba - group meeting
Chappell, Pam; Production Manager, Northern Lights Theatre, Edmonton
Cohnstaedt, Joy and staff; Saskatchewan Arts Board
Cook, Bob; Head, Performing Arts, Alberta Culture
Cooley, Dennis; Editor, Turnstone Press
Cooper, Joanne and Board; Dauphin Allied Arts Centre
Cousins, Jan; Cultural Development Officer, Regina Parks & Recreation
Denton, Tom; Businessman, Winnipeg
DePencier, B.; Department of Fitness, Recreation & Sport
Demofsky, Darlene; General Arts Management, Toronto
Doern, Russell, M.L.A.; N.D.P. Culture Critic, Playwright
Eider, Ernst; Publisher, "Interface"; Manager, Espace Tournesol; Dancer
Enright, Robert; Cultural Journalist, Winnipeg
Evans, Ron; Policy & Planning, Ontario Arts Council

Falardeau, Cyril; Capital Assistance Program, Secretary of State
Farrar, William; Manager, West Man Auditorium
Fletcher, Don; Manitoba Lotteries Commission
Forsyth, Brian; Ontario Ministry of Culture and Recreation
Friesen, P. Ralph; Development Officer, Secretary of State, Winnipeg Office
Gelber, Arthur; Chairman, Ontario Arts Council
Gibson, Ronald; Music Critic
Gilchrist, John; Manager, Loose Moose Theatre, Calgary
Golden, Al; Businessman, Winnipeg
Golden, Dr. Joseph; Executive Director, Syracuse & Onondaga County Civic Centre
Goodwin, Bob; General Manager, Centennial Centre, Winnipeg
Gurevich, Howard; F.A.C.E. Productions
Gutteridge, Jane; Director, Canadian Filmmakers Distribution Centre
Hamilton, Jim: Recreation Specialist, Thompson
Hamlin, Bob; Winnipeg Presbytery, United Church
Hammond, Allan; Manager, Granville Island, Vancouver
Hausvater, Alexander; Film Director, Actor, Producer, Montreal
Heath, Caroline; Literary Editor, Saskatoon
Hendry, Tom; Co-founder, Manitoba Theatre Centre; Producer, Toronto Free Theatre, Playwright
Heyn, Odette; Dancer Sundance Co.
Hirsch, John: Theatre Director; Co-founder, Manitoba Theatre Centre
Hobday, John; Executive Director, Canadian Conference of the Arts
Howard, Elizabeth; Executive Director, Alliance of State Councils, New York
Howison, Alan; Executive Director, Winnipeg Foundation
Issacs, Leonard; Retired Head, School of Music, University of Manitoba
Jillings, Bess; Norman McKenzie Gallery, Saskatoon
Kalfin, Bob; Artistic Director, Chelsea Theatre, New York City
Katz, Stephen; Stage Director, Toronto
Kibitz, Cindy; Director, Huntington Arts Council, Long Island

Kraemer, Franz; Head, Music Section, Canada Council
Krotz, Larry; Writer, Winnipeg
Lawrence, Tacey; Co-ordinator, Manitoba Drama Festivals
Learning, Walter; Head, Theatre Section, Canada Council
Levett, Louella; Visual Artist
Lichenstein, Harvey; President, Brooklyn Academy of Music, New York
Linton, Brent; Manitoba Telephone System
Lord, Bill; Performing Arts Officer, Ontario Arts Council
Lobchuk, Bill; Visual Artist
Lussier, Charles; Director General, The Canada Council
MacAnuff, Des; Stage Director
Maison du Citoyen; Hull, Quebec (M. Pigeon)
McFarlaine, John; Manitoba Department of Cultural Affairs and Historical Resources
McGregor, Bill; Facility Consultant, Department of Fitness & Amateur Sport
McKehan, Cathy; Theatre Officer, The Canada Council
Millar, Bill; Manager, Jamaica Arts Center, Jamaica, New York
Millar, Virginia; Portage and District Arts Council
Michaud, Monique; Head, Dance Section, The Canada Council
Mooney, Brent; Development Officer, Winnipeg Art Gallery
Neustaedter, Marlene; Assistant to the Director, Manitoba Arts Council
New York University Theatre Department, Staff and Students
Orvis, Brian; Department of Cultural Affairs and Historical Resources
Owens, Nell; Portage and District Arts Council
Paton, Dave; Research & Analysis, Manitoba Department of Cultural Affairs
Perkins, Mary Louise; President, Brandon Allied Arts Council
Phillips, J.H.; Director, Land Survey and Real Estate Department, City of Winnipeg
Piercy, Bob; Manager, Pumphouse Theatre, Calgary
Plamondon, Guy; Cultural Attaché, Canadian Consulate, New York City
Porteous, Tim; Associate Director, The Canada Council
Proch, Don; Visual Artist

Pozernick, Ron; Manitoba Department of Fitness and Amateur Sport
Rabkin, Brenda; Journalist, Winnipeg
Richardson, Brian; Actor and Author, Winnipeg
Richardson, Kathleen; Businesswoman
Riske, Bill; General Manager, Royal Winnipeg Ballet
Robinson, A.J.; Manager, Odeon Theatre
Rogan, Lorna; Recreational Specialist, Flin Flon
Russel, Pauline; Administrator, Persephone Theatre, Saskatchewan
Sauvageau, M. Phillipe; Institute Culturel de Québec, Québec
Scurfield, Tom; General Manager, Contemporary Dancers, Winnipeg
Semchyshyn, Cecil; Director, Cultural Affairs Branch, Manitoba
Sever, Peter; General Arts Management, Toronto
Shepp, Mary; Painter, Winnipeg
Shiplett, Mrs. V.; Director, North Battleford Cultural Centre
Shiels, Linda; C.A.R./F.A.C. National
Siatecki, Marlene and Board; Viscount Cultural Centre, Neepawa
Silcox, David; Cultural Officer, Metro Toronto
Silver, Alf; Acting Chairman, Manitoba Association of Playwrights
Sirman, Bob; Ontario Ministry of Culture and Recreation
Smith, Marlene; Manager, Marlene Smith Co., Toronto
Spivak, Sydney; Businessman, Winnipeg
Speed, Geri; Office Manager, Manitoba Arts Council
Steinhubl, Al; Provincial Department of Public Works
Stevanovich, Stephen; Literary Officer, Ontario Arts Council
Stigant, Ernest; Executive Director, Manitoba Arts Council
Soliman, Jean; Cultural Affairs Officer, Manitoba
Swedegaard, Joyce; Portage and District Arts Council
Sytnick, Risia; Arts Officer, Manitoba Arts Council
Tapper, Max; Development Officer, Royal Winnipeg Ballet
Tascona, May; Real Estate Agent, Winnipeg
Tascona, Tony; Artist, Winnipeg
Taylor, Burke; Producer, Horse Shoe Tavern, Theatre Passe Muraille, Toronto

Taylor, Robert; Museums Officer, Federal Department of Communications

Taylor, Ron; Manager, Adelaide Court Theatre, Toronto

Thompson, Bill; Chairman, Manitoba Historical Society

Thompson, Dudley; Architect, Winnipeg

Thompson, Paul; Artistic Director, Theatre Passe Muraille

Throp, Gordon; Department of Cultural Affairs and Historical Resources

Tomb, Jessica; Director of Programs for the ASO Department of New York State Council on the Arts

Toolan, Becky; Actress, Winnipeg

Truex, Dwayne; Director, Robertson Centre, Binghampton, New York

Tuck, Gregory; Stage Director

Turner, Ogden; Board Member, Manitoba Theatre Centre

University of Brandon; D. Morphy, D. Reilly, J. Skinner, C. Vendyback, L. Watson, R. Brockway, F. Chaplin, W. Gordon, L. Jones, G. MacPherson

Utgaard, Dr. M.; Director, International Peace Gardens Music Camp

Vichert, Dr. Gordon; Chairman, Saskatchewan Cultural Policy Review Committee

Wallace, Brenda; Program Co-ordinator, P.S. #1 Institute for Art and Urban Resources, New York

Whitehead, Lew; Publisher, Brandon Sun

Winnipeg Parks and Recreation; Managers

Winnipeg Parks and Recreation; Program Supervisors Committee, Culture and Education

Wooten, Chris; Director, Vancouver East Cultural Centre